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THE DOCENTS INTERPRETATION OF STATED GALLERY PHILOSOPHY: A COMPARISON OF DOCENT TRAINING PROGRAMS IN THREE CANADIAN GALLERIES

University — Université

UNIVERSITY OF ALBERTA

Degree for which thesis was presented — Grade pour lequel cette thèse fut présentée

MASTER OF EDUCATION

Year this degree conferred — Année d'obtention de ce grade

1981

Name of Supervisor — Nom du directeur de thèse

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THE DOCENT'S INTERPRETATION OF STATED GALLERY PHILOSOPHY: A COMPARISON OF DOCENT TRAINING PROGRAMS IN THREE CANADIAN ART GALLERIES

by

© FRANCES O. CUYLER

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE

OF MASTER OF EDUCATION

DEPARTMENT OF ELEMENTARY EDUCATION

EDMONTON, ALBERTA

FALL, 1980

THE UNIVERSITY OF ALBERTA

RELEASE FORM

NAME OF AUTHOR: Frances O. Cuyler

TITLE OF THESIS: "The Docent's Interpretation of Stated Gallery Philosophy: A Comparison of Docent Training Programs in Three Canadian Art Galleries"

DEGREE FOR WHICH THESIS WAS PRESENTED: Master of Education

YEAR THIS DEGREE GRANTED: 1981

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Richard W. MacLeod
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Date November 4, 1980.

ABSTRACT

This study of educational programs in three Canadian art galleries deals with the goals and objectives of the docents or guides who provide tours for school children. The major purpose of the investigation was to show how docents in each of the galleries adapted to or reconciled the differences existing between their own philosophy and the stated philosophy of the docent program. A secondary purpose was the illumination of the roles and practices of docents, so that classroom teachers might become aware of their function and possible contribution to the child's experience of art.

Data were collected through observation of the conduct of tours in The Edmonton Art Gallery (EAG), The Art Gallery of Ontario (AGO), and the Art Gallery of Hamilton (AGH). The study took place over a ten-month period, from September 1979 to June 1980, beginning with the enrollment of the investigator in the docent program at EAG.

Four docent training sessions and three gallery tours were observed initially at EAG. During a ten-day period spent in Eastern Canada, four complete two-hour tours were recorded at AGO, along with the observation of two tours and one docent training session at AGH. On returning to

Edmonton, three additional tours were observed to reaffirm initial observations. Lengthy interviews with the directors of each docent program were taped in addition to informal interviews with docents and other gallery personnel to determine the goals and philosophy of both gallery and docents.

Participant observation, a qualitative research technique, was used in the collection and analysis of the data based upon ethnographic techniques outlined by Spradley (1980) in his Developmental Research Sequence Method. Three kinds of ethnographic analyses were conducted in sequence: domain, taxonomic and componential analysis.

Initial propositions concerning the operation of docent programs were modified and restated in light of the investigation carried out in this study. It was found that the major problem in the study was <u>not</u> a problem. There was no clearly stated philosophy in each of the three galleries. The docents could conduct tours according to their own priorities since there were few real directives from the gallery. Although all three institutions appeared to have similar objectives in their tour program, geared to promoting a personal discovery, discussion-based tour, many docents in actuality reverted to almost a lecture tour when difficulties arose: in other words, they found security in their own background knowledge.

On-the-job training received by docents is unique in that it includes continual interaction and training with original art objects. However, this study reveals that a weakness in docent training is the lack of art education content and learning theory. If docents are to meet the needs of their clientele, some knowledge of schools and children is essential.

Another finding concerned the need for a more cooperative relationship between the school and the gallery. A gallery/school coordinator who could coordinate school tours and promote an interest in, and understanding of the aims of the gallery to teachers would be an important addition to the gallery staff.

Further research into the dynamics of tours and the response modes of tour participants in the learning environment of the museum is recommended.

ACKNOWLEDGEMENTS

The writer wishes to express appreciation to her advisor, Dr. R.N. MacGregor for his generous support and guidance while undertaking this study. Thanks are also extended to Prof. J.A. Forbes, Dr. D. Massey and Prof. M. Grayson who gave assistance in the latter part of the investigation.

Much appreciation is expressed to the docents, guides and docent program directors of The Art Gallery of Ontario, The Art Gallery of Hamilton and The Edmonton Art Gallery for their kind cooperation and assistance.

Without the encouragement of my husband Dave, and children, Barbara and Bruce, this study could not have been completed.

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CHAPTER I

INTRODUCTION TO THE PROBLEM

Acquiring the skills and understandings necessary for the appreciation of visual phenomena has been a much neglected part of the art curriculum. The Picture Study Movement, which undertook the study of art masterpieces for their moral content, was popular in the early 1900's. This was replaced by the activity-based approach of the Progressive education movement of the 1930's where art was used to enhance other subject areas such as social studies (Eisner, 1972). The prevalence of art programs related to art making has existed to the present day in both the United States and Canada. But lately art educators have become increasingly concerned with the need for greater emphasis on developing an understanding or sensitivity to art forms rather than concentrating primarily on studio activities (Chapman, 1978; Feldman, 1970; Groome, 1979; Smith, 1980). Only a few students become practising artists while the majority remain consumers and spectators of art with a need to relate art to everyday life.

In Canada, many teachers are still unaware that art gallery appreciation programs offer a relatively untapped source of visual learning for children. Several public art galleries have docents or trained guides to give tours of gallery art collections to school students and the public. They offer the viewer/learner the experience of interacting with and responding to art objects on a firsthand basis. Several Canadian galleries have developed programs relating to the school curriculum which have learner-involvement extending into the classroom.

The Winnipeg Art Gallery has curriculum-based tours which relate to the Social Studies program. For example, children learning about the Inuit can study the traditional life of the Eskimo through the eyes of the Eskimo artist. The program includes Inuit vocabulary, mapwork, and the viewing of both slides and artifacts.

Purpose of the Study

The development of objectives usually accompanies the development of programs, and most galleries might now be expected to have objectives for their docent programs. The docents, who are usually volunteers, are chosen from amongst applicants who have some art background and an interest in children. Often they represent a wide spectrum of experience, lifestyles, and personal priorities, which should in

theory become relatively modified to meet the objectives of the overall program. This may occur either through voluntary constraint or as a result of adapting the philosophy contained in the docent training program. The purpose of this study was to examine the extent to which individuals who are members of docent programs assimilate the gallery's stated philosophy. If it should be found that the docents somehow fall short of, or fail to interpret the gallery's stated philosophy, a further purpose would be to discover how the docents achieve a tolerable balance between the gallery's expectations and their own desires.

A secondary purpose of the study was to elucidate the roles and practices of docents in such a way that classroom teachers may become aware of their function and possible contribution to the child's experience of art.

Since it is the docents with whom the students are interacting in the gallery setting, it behooves art teachers to become familiar with docent program objectives and training. In coming to understand the docents' part in the gallery visitation, the teacher gains a clearer picture of how to extend the aesthetic experience into the classroom.

Justification for the Study

The art gallery or art museum historically was dedicated to the acquisition, preservation and exhibition of art

objects with education playing a minor role. Halvarson's survey of Canadian museum programs in 1967 indicated an awareness of the potential for museum education but found that studio classes were more frequent than art appreciation activities.

In the United States, museum education programs became popular in the 1960's with accompanying serious debate in museum circles as to their role in mass education (Rawlins, 1978). A report of a seminar held at the Art Gallery of Ontario in 1969, Are Art Galleries Obsolete?, dealt with the whole question of visual arts education, in addition to community and museum-school relationships. A comparable American study, On Understanding Art Museums (Lee, 1975), addressed similar concerns and explored future directions for the art museum. As a result of the growing interest in visual education, a study was undertaken in the United States to document museum programs. This study, published in 1978 and entitled The Art Museum as Educator, provides a valuable handbook for utilizing the art museum as a resource for museum personnel, docents and teachers, and underscores the importance of developing links between the gallery and the school.

Art Education devoted its entire January, 1980 issue to museum education. One article reports that "throughout the world museum education is on an upward spiral of exciting, stimulating and thought-provoking discovery-based art education" (Ott, 1980, p. 7). Remarks like these are at

least indicative of the interest which the topic has for many art educators.

In Canada, art gallery educators met in Hamilton in April of 1980 to assess their programs; while "The Dynamics of Aesthetic Learning in Gallery Education" was the topic of a symposium held in Regina in the fall of 1980. Indications are that art gallery education is indeed coming of age in major centres across the country.

What part does the docent program play in museum education? Madeja and Hurwitz (1977, p. 101) felt that because docents have "greater flexibility of time, unique resources and lack of pressure from other instructional responsibilities", museum programs are sometimes more adventurous or innovative than school programs.

Most museum educators agree that without the commitment of the volunteer work of the docents, many of the school visitation programs would be financially impossible. The docent must devise means to "make art personally meaningful to visitors by raising questions prompted by her own enthusiasm and in turn eliciting and affirming those of the [students]" (Newsom and Silver, 1978, p. 243). Docents are encouraged to evolve their own approach to classroom (or public) tours after attending training sessions varying from one day a week to intensive daily sessions.

One study of docent programs (Jones, 1978) stated that docent handbooks consist primarily of art historical material, but MacDonnell (1979) suggests that art education

training should be used as well. Jones intimates that lack of understanding of each other's problems is the reason for the sometimes unenthusiastic relationship between the museum and the school.

Newsom (1975) charges that the art museum has not been taken very seriously as a place of learning. She believes the knowledge of art by the docent plus a knowledge of children by the teacher can result in a rich and varied aesthetic experience.

These various indications of the advantages to be gained from the relationship of docent and teacher, justify further investigation. Specific directions might be the development of programs and materials jointly by docents and teachers after both parties become familiar with each others' views. Inservices could take place in the galleries in order for teachers to become more comfortable in the setting and to encourage personal interest in the artworks. In a similar manner, docents could learn about schools and children.

Statement of the Problem

From the several possible topics dealing with the role of the docent, the investigator has chosen to consider objectives or goals. The docent operates as part of an organization (the gallery) and has a responsibility to promote the gallery's philosophy, insofar as its educative

functions are concerned. But the docent has other responsibilities too: to the visiting teachers; to the students; not least to him or herself. The problem for this study is to show how docents operating within the stated philosophy of an art gallery program adapt to or reconcile possible differences existing between that philosophy and their own system of values. The gallery tour is the vehicle which will be used to provide observations and data from which to draw pertinent conclusions.

Research Questions

The investigator's priorities may more clearly be understood if they are expressed as research questions. The study will be developed from four of these.

1) What does the literature developed by the gallery as policy have to offer in terms of a representative selection of goals and philosophies for a docent program?

2) What are the formal goals and philosophy that characterize the observed programs?

3) To what extent are the gallery's formal goals and philosophy congruent with the goals and philosophy held by selected docents?

4) How do these selected docents adapt so that they can work effectively within the existing formal philosophical framework of each of the galleries?

The research questions are derived from initial assumptions about the nature of the persons under study and the goals and priorities which they hold. They lead to the formation of propositions which, in their initial form, reflect the investigator's state of knowledge as the study begins. In Chapter V, they are restated in a manner which will more particularly describe the state of affairs, in light of the data collected, and of the personal experience gained in conducting the study.

Initial Propositions

(1) The objectives of the docent program will be dependent upon the philosophy developed by the gallery.

(2) The goals and philosophy of the docent program will be congruent with the goals and philosophy held by selected docents.

(3) If (2) is false, then the background and training of the docents will be sufficient to enable them to adapt their personal philosophy to that of the docent program

(4) The docents will be able to carry out their school tours within the framework of the stated philosophy of the docent program.

Research Design

The Setting

Three Canadian art galleries comprise the setting for this study of museum education. Data will be collected by observing training sessions for docents and their conduct of school tours within the gallery.

Procedure

The setting and background of each art gallery will be studied before observation begins; as well, an analysis will be made of the literature concerning the docent program in general.

Direct field work or participant observation will be used to study the interaction in the gallery setting during a tour. Participant observation looks at the problem from different perspectives since it is not a single method but a characteristic style of research which makes use of a number of methods and techniques:

- observation
- informant interviewing
- document analysis
- respondent interviewing and
- participation with self-analysis.

(McCall and Simmons, 1969)

During observation, the investigator will attempt to discover not only overt patterns of behaviour but also covert meanings conveyed by tone of voice, gestures, body language and the general atmosphere of the situation.

The docent will be interviewed after the tour to find out her goals as she perceives them. Congruence between the docent's stated goals and the gallery's goals can then be determined. Notetaking will be supplemented by the use of a taperecorder.

Having been a participant in the docent program, the investigator intends to draw on her knowledge of meanings gained from that participation, and apply it to the group she is studying. The observer's subjective point of view, sometimes regarded as a threat to validity and reliability, is acknowledged and offset by the exercise of the "process of self-objectification" in the analysis and interpretation of data (Vidich, 1969).

Due to the unstructured approach of a qualitative study, further data may emerge as the investigation proceeds. The addition of these data will be reflected in modification of the initial propositions made in this study.

Definitions

Art Gallery or Art Museum: an institution devoted to the acquisition, care and display of art objects, which may have in addition, an educative function. (These two terms are used interchangeably; also "museum" for the sake of brevity.)

Docent:	A North American term for trained tour guides, usually volunteers, who conduct tours through the art collection. "Docent" is derived from the Latin word "docere", meaning to teach.
Orientation:	refers to introductory activities at the beginning of the tour to acquaint students with certain concepts that relate to the tour.
Education Officer:	sometimes called Head of Art Education or Director of the Docent Program.
EAG:	Edmonton Art Gallery.
AGO:	Art Gallery of Ontario.
AGH:	Art Gallery of Hamilton.

The names of art gallery personnel used in this study are fictitious.

Limitations

1) As a qualitative study, there will be inherent limitations which will make generalizing from the data inappropriate.

2) Bias may exist on the part of the researcher because of current involvement as a member of one of the docent groups being observed.

Delimitations

1) The sample for this study will comprise only those docents and others directly involved in the docent programs of the Art Gallery of Ontario, the Art Gallery of Hamilton and the Edmonton Art Gallery.

2) Training sessions for docents and school tours conducted by docents will be observed. Studio classes or other educational programs conducted by, or within the art galleries will be excluded.

Significance of the Study

The significance of this study of docent programs may lie in showing how the personal dimension in art viewing results in a variety of activities and experiences which arise out of events, but not necessarily as a result of applying the formal objectives of the program. For teachers, this may suggest the need to keep one's options open so that what the docents say and do can be used to enlarge the experience of the children. A prescription for viewing gallery works, undertaken by the teacher, is less likely to promote the kind of individuality that education professes to encourage, than is an on-going discovery process to which teachers, docents, children and the works themselves contribute.

CHAPTER II

REVIEW OF RELATED LITERATURE

Introduction

During the past decade, the back-to-the-basics movement and accountability in education have provided the impetus for educators in the arts to try to justify and to re-think their basic assumptions about art education in the schools.

One of the "spin-offs" of this re-thinking is the realization that more emphasis needs to be put on the development of appreciation, valuing and knowledge of art objects. Visual education should give students the competence to make informal judgments about the aesthetic merit of artworks as well as their surrounding environment (Feldman, 1970; Hurwitz and Madeja, 1977). Art galleries are developing innovative and meaningful programs to aid teachers in this pursuit.

This chapter presents a review of the literature concerning museum education. It states briefly the beginnings of art education programs in museums, and the issues and problems surrounding their growth in both the United States

and Canada. The controversy concerning the ultimate purpose of the museum, museum/school relationships, the best use for schools of museum resources and an overview of Canadian museum programs will be explored.

Discussion of the Purposes of the Art Museum

The question which first arises in considering gallery education is: What is the ultimate purpose of the art museum in our society? Does it exist merely for the exhibition and preservation of aesthetic objects or is its function primarily educational? To understand this debate, we must look briefly at the history of the art museum.

In 1793, the Louvre became one of the first public art museums in the world. It opened its doors to the general public; its great art treasures having previously been accessible only to the aristocracy. Education thus was merely exposure to the works of art with no attempt at interpretation. This limited conception of art education is still evident in such major European museums as the Louvre, the Prado and the Vatican (Rawlins, 1978).

In the United States, as early as 1917, John Cotton Dana, a far-sighted museum employee, advocated using art museums to enhance the teaching of art appreciation in the schools. He argued:

> To make itself alive, a museum must do two things: it must teach and it must advertise. As soon as it begins to teach it will of necessity begin to

> form an allegiance with present teaching agencies: the public schools, the colleges and universities and the art institutes of all kinds.
>
> (Rawlins, 1978, p. 7)

Dana began sending collections of art objects into the schools, established a lecture series and encouraged comparative study and individual evaluation of artworks by museum visitors. He expanded the type of artwork shown in museums such as the avant garde work of the Ash Can School, and generally enlarged the scope of museum education.

Today the controversy still exists as to the ultimate purpose of the art museum. This is exemplified in the profoundly differing views of two influential American museum directors, Sherman E. Lee of the Cleveland Museum of Art and Thomas Hoving of the Metropolitan Museum of Art. Lee defines a museum as "a place to view art" which does not exist to reflect the tastes and activities of the community. Hoving has made 'relevance and involvement' a major theme at the Metropolitan, making art accessible to all. He rejects the elitist idea of the museum as a collection of art objects acccessible only to the upper classes. Hoving has actively tried to involve the public, and the black community in particular, in museum programs. Lee takes the opposite point of view, saying that this type of social involvement is condescending and has nothing to do with art. He defends the elitism of the museum, stating that there should be many elites in the arts and in a democratic society (Rawlins, 1978).

In a survey in 1975, Newsom found that 92% of museum directors think of the museum's purpose as being primarily educational. Some directors argue that the museum is dealing with subject matter that the schools have rejected so that they must teach it or it will be ignored. Others say that the schools do not expect the library to teach children how to read so why should the museum be given the responsibility of teaching them how to see.

Most critics agree that a lack of visual perceptiveness is a major failing of people educated in our literary and auditory society. Aesthetic education then would seem an all important activity for the art museum. The art museum can provide an ideal environment for visual thinking and visual learning. As Marcousé (1974) expressed it:

> Response is important in any teaching situation for it implies personal reaction and individual involvement with ideas as with objects. To encourage a child to have confidence in his personal image or viewpoint is a first step in training him to look, to discuss, to relate and to understand (p. 31).

Problems Arising from the Interaction of the School and Art Museum

Several studies indicate that the relationship between schools and museums is rather complicated. The museum educator's unfamiliarity with the reality of the classroom,

his lack of knowledge of children, the discipline problems in a strange setting, and lack of funds to hire or train adequate personnel are some of the challenges with which he is faced.

Teachers, on the other hand, sometimes have a limited aesthetic background and feel threatened or even hostile when their decision-making roles are taken from them during a visit to the museum.

Jones, (1978) in evaluating school visitation programs in Europe and North America, reported that transportation, lack of trained staff, scheduling of visits and lack of interest on the part of the classroom teacher were some of the problems mentioned by museum educators. Teachers expressed the feeling that the docents or guides (a) did not always speak on a level the child could understand, (b) were not always accurate in their information, (c) did not express enough enthusiasm, and (d) displayed a superior attitude. Clearly there was evidence of a lack of understanding of the other person's problems by both the museum staff and the classroom teachers.

In a study of the process of socialization that takes place in art museum tours, Johnson (1978) found that children and their teachers were especially vulnerable to the docent's interpretation concerning art and aesthetic knowledge. She felt that the docents need to be aware of the assumptions embedded in the ideas they put forth during tours, and to help the children and teacher question their own beliefs concerning art.

Some Roles of Art Objects in the Museum

In making the best use of their art collections, museum educators have had to grapple with the question of the role of the art object in the gallery tour. Susan Sontag (1968) says the "itch to interpret" goes back to the coming of scientific enlightenment. She states that:

> Interpretation ... cuts out sensory experience altogether, by taking for granted that such experience happens... We are reminded that in the greatest art, one is always aware of the abundance of what cannot be said (p. 148).

James Borcoman, at a museum conference at AGO in 1969, attacked the gallery tour as a means of education saying that the problem with using the spoken word to explain works of art is that we are forced to try to translate from a non-verbal medium to a verbal medium which is sometimes impossible to do and other times may be disastrous.

Not everyone agrees with Borcoman. In her book, Using Objects: Visual Learning and Visual Awareness in the Museum and Classroom, Marcousé (1974) argues that visual and verbal methods work well together for young children:

> Ten year-olds still see in visual terms; they have been encouraged to relate objects and images to concepts. These children have experience in looking at interesting things in the school and in the environment; they know visual enjoyment; they are used to talking about things (p. 8).

When a child is familiar with this visual process of looking, discussing and comparing art objects, he learns to see differences as well as similarities. "Perception helps talking and talking fixes the grains of perception." (Gibson, 1948). Feldman (1970) says that people like to talk about what they see in a work of art and that, in turn, frequently leads to the discovery of something that was missed.

In museums in Britain, the use of questionnaires given to the children on gallery visits seems very popular (Schools Council Publication, 1972). The problem in this treasure-hunt approach is that the children seem so intent in dashing about filling in the blanks that little time is spent in looking at the actual art object. The Schools Council advocates "purposeful browsing" and firsthand observation, also sketching; the purpose of the latter being not to produce an artwork but to have the student look more attentively and start to decipher an unfamiliar object visually.

In recent research, Caryl Marsh (1980), a psychologist, found that pausing at least six seconds after asking a question about an art object, increases the number of evaluative questions by up to seven times. She found that when docents model challenging questions such as "Why is this art?", people tend to ask these kinds of questions in return. Marsh is convinced that "wait time" and modelling are techniques that can also be used in other subject areas in schools or in any educational setting.

Use of Art Collections and Personnel in School Visitation Programs

Should the museum study the learning process? Should they find out what children learn in art museums and how it fits with what else they are learning? Research would indicate that the museum needs to know more about the school situation if the two institutions are to work efficiently together.

Newsom and Silver (1978) indicate that one of the lessons learned in their study is the importance of cooperative planning between the museum and schools.

> ... for the museum that aims to have an effect on the way schools regard art, the way they teach it, and the way they make use of art museums, those programs seem to be most successful that are based on close and continuing relations between the two institutions. (p. 466)

Studies have shown that the traditional "one-shot" tour of the gallery is of limited educational value but Halvarson (1967) suggests that the visit is, in itself, an "aesthetic cultural experience" and promotes a museum-going attitude. He feels that discussion about an original artwork has special significance in the presence of the actual object.

His recommendation is that more research be done to determine the most effective methods for interpreting museum and gallery objects with children.

Housen (1980), who is currently doing research on the levels of aesthetic judgment of the different types of visitors who frequent museums, states that there are five different perceptive styles in looking at art objects. She found that the guided lecture tour, still used by some museums, is favored by only one of the five types. In her study, a tour with a participatory format, calling upon the viewers to share with the docent in both imparting information and asking questions, was far more appealing.

Central to most education programs in art galleries is the hard-working, volunteer docent. She is almost always a female and usually from the white, upper-middle-class segment of the community. Often she has an above average educational background. She acts not only as the "welcome person" at the door but as the guide for many thousands of school children visiting the art gallery. Because galleries are unable to hire the staff needed for school tours, the carefully selected and well-trained docent has been a very satisfactory alternative (Bleick, 1980).

At the Tate Gallery in London, a Voluntary Guide Scheme was just established in 1978, the first of its kind in the United Kingdom. The practicalities of speaking in public

were one of the most notable features of their training. The gallery staff have been deeply impressed by "the enthusiasm and application of the guides, whose accomplishment has outstripped the expectations on which the scheme was based" (Education Report, Tate Gallery, 1978).

The museum should also acknowledge the classroom teacher's importance in the program (Jones, 1978) for it is the teacher who initiates the trip, coordinates activities with the curriculum as well as "riding herd" on the group. To create a better rapport between the teachers and museum personnel, some directors have their guides learn about the teacher's role in the school system and find out how they perceive field trips. They suggest the docents wear informal clothing so as to not out-dress their group.

The Education Department of the Herbert T. Johnson Museum of Cornell University began a program in 1976 to establish contact with the schools who were not utilizing the museum. The primary purpose of the program was to illustrate how the resources of the museum could be used to supplement and enrich any subject area and to develop the concept of aesthetic education. The museum staff planned a two-part workshop with the teacher according to her needs. Contact with teachers was established by going out to the schools and having informal conversations over coffee since museum notices are often buried in the avalanche of printed material that comes to schools (Museum in the Schools, 1979).

At the Tate Gallery in London, teachers are encouraged to take part in the tour and to give their opinions. The gallery staff feel that teachers are the ones who will carry on the work in the classroom and they need to feel that what they are doing is important. The gallery stays in contact with the school and tries to do follow-up work with them (Interview, Tate Gallery, 1980).

Hurwitz and Madeja (1977) in their book The Joyous Vision suggest that both a critical approach based directly on analysis of an artwork, and a multisensory approach, using empathic and sensory responses are valid in viewing artworks with children. They note that art museums usually employ the latter, preferring a more dramatic, experiential method. While many of the activities in this book appear superficial, some may act as a stimulus, or be expanded for use by teachers and docents. The authors feel that in addition to slides and reproductions, children should be exposed to original works of art in galleries.

Feldman (1970) thinks that school children should visit museums because of the exciting museum environment but appears to have little faith in the ability of either the teacher or docent to draw connections between art and the school program. He states that it is important that the docent develop a strategy of commentary and questioning that will stimulate descriptive, analytic and interpretive

reactions on the part of the viewer. Otherwise, the guided museum tour is "like visiting a restaurant where someone else dines on the food and tells you how good it is" (p. 358).

Museum Education in Canadian Galleries

Most of the aforementioned research originated in the United States, while there appears to be a dearth of literature on educational programs in art museums and galleries in Canada. This may be due to the fact that museums and art galleries lagged far behind the United States in their development. It was not until the mid-sixties that the growth of museums mushroomed due to Centennial activities, greater affluence, civic pride and a growing art consciousness in Canada. Archie Key (1973), who did a survey of Canadian museums reported: "In three years, (1964-1967) art galleries and cultural centers doubled from 71 to 148". Tourism in Canada may also have encouraged this growth.

Presently the art gallery scene is bright, with many new galleries being built or renovated in the last decade across Canada. Most of these galleries are developing up-to-date education programs.

The Winnipeg Art Gallery has an imaginative education program where the education officer appears to be working closely with the schools and is informed about the school

curriculum. A brochure she sends out states:

> The Education Department at the Winnipeg Art Gallery has planned a series of programs designed to involve students and teachers actively in a complete exercising of the eye and the mind in a variety of subject areas.
>
> The programs are closely linked to the curriculum. For example, a grade five or six teacher studying the Development of the West will discover that the gallery provides an excellent visual bridge through the exhibition called "The Development of Canadian Art". Students touring this particular gallery will see the artists' view of the prairies before the Selkirk Settlers' arrival in Assiniboia.

The gallery also offers a consultation service for teachers providing inservice programs, workshops and contact with an artist willing to work with students.

"Above all the Winnipeg Art Gallery is a resource that tailors its programs to meet the needs of teachers. It's not just a place to hang pictures - it's a place where you and your students can explore the world through the artist's eyes."

Obviously, this gallery sees itself in an educational function and is strongly supportive of school programs.

The Edmonton Museum of Art, as it was called in 1924 at its inception, began its educational program in 1934 with a Carnegie grant to establish children's art classes. In 1963, the Women's Society of the Edmonton Art Gallery, as it is now called, initiated the training of tour guides or docents. The gallery now has an active education department and a growing volunteer docent program.

Examples such as these serve to show that the present climate in Canada is conducive to the development of docent-teacher encounters. In the following chapter, the setting, philosophy and training of docents in three Canadian art galleries will be described along with verbatim accounts of situations occurring during school tours.

CHAPTER III

CONDUCT OF THE STUDY

Introduction

This chapter will attempt to give insight into the particular character of each gallery setting. The philosophy and content of the program will be inferred from the literature of each program, (where it exists) and from verbal encounters with the gallery personnel and observation of tours. An explanation of the procedures adopted in collecting data for the study will be presented.

Procedures

A type of qualitative research was employed in this study using participant observation, elicitation, unstructured interviewing and document analysis. Qualitative methodologies refer to research procedures which produce descriptive data: people's own written or spoken words and

observable behaviour (Bogdan and Taylor, 1975). The Developmental Research Sequence (D.R.S. Method) developed by Spradley (1980) using ethnographic techniques, was followed in entering the field, collecting, analyzing and writing up the data. Ethnography simply refers to a description of a social group observed over time in different forms of interaction. The D.R.S. Method, which involves a series of sequenced tasks, is a procedure for learning as well as doing observational field research.

History of the Project

In initially entering the field, it is necessary to increase your awareness of the actors and their activities as well as the physical aspects of the setting. One must overcome the habit of "selective inattention" or the tuning out of superfluous information that is so evident in our daily life. To be a participant observer, one must take in a broad range of information - all of which is recorded in field-notes. Introspectiveness must be developed in learning to use oneself as a research instrument. I attempted to allow certain directions or questions in the data to emerge, rather than pursuing any preconceived ideas.

The research covered a ten-month period from September 1979 to June 1980. During the first eight months, I was a participant in the docent program which meant attending

docent training sessions and learning to give tours, since in using ethnographic methods it is necessary to develop a description of the reality from an emic or inside point of view. Participation allowed me to experience the training of a docent directly, and to record my perceptions of these events. I obtained copies of the docent program's literature, philosophy, aims and history, in order to gain an understanding of the background of the program.

To become aware of the meaning system in a group, one must discover the tacit goals and rules and understand how the group functions. By means of participant observation one observes the activities of the people, the physical characteristics of the social situation and what it feels like to be part of the scene.

After obtaining permission to formally observe the on-going docent programs in Edmonton, Toronto and Hamilton, a period of approximately two months was spent in collecting the data and writing up the fieldnotes. Observations were undertaken at EAG first, in order to sensitize myself to the situation and to practice observing on home ground. Four docent training sessions and three tours were observed.

Many docents objected to being taped while giving a tour saying it "adds to the pressure", so most observations were recorded through condensed note taking. (Key words and major events were identified.) An expanded account of the interaction was written immediately following the tour, a time consuming but necessary task.

Due to the exigencies of time and money, only ten days were spent in Toronto and Hamilton. In Toronto, four complete two-hour tours were observed and recorded in addition to short interview sessions with the paid and volunteer guides. Unstructured interviews were taped in which the docent program director dealt with the philosophy and aims of the program. Several lunches and coffee breaks were spent with the guides who shared insights and information about the program.

Only two days of observations were possible at AGH where I followed two tours and talked briefly with those giving the tours. I taped a lengthy interview with the program director who explained her philosophy of the program. A teacher, who is part-time staff, and the secretary answered questions and provided a multiple perspective concerning the functioning and objectives of the program.

On returning to Edmonton, I resumed contact with the docent program and spent the last five weeks observing docent meetings, orientations, and tours as well as recording my own perceptions when giving a tour. Along with detailed verbatim accounts of the two final tours I followed, notes regarding questions or problems that arose, hunches or other observations were recorded in a journal that I used throughout the research period. At this point, certain categories had emerged and analysis of the data was underway.

Settings, Philosophies and Programs

Three Canadian art galleries, The Edmonton Art Gallery (EAG), The Art Gallery of Ontario (AGO), and The Art Gallery of Hamilton (AGH), were chosen for observation of their on-going docent programs. While the physical facilities and financial resources of these galleries vary, effective educational programs are not necessarily dependent on these factors. However, the physical setting, art collection and personnel involved may have some bearing on the type of tours offered and the objectives of the docent programs.

The Edmonton Art Gallery

The Setting

The Edmonton Art Gallery, which was built in 1969, is a modern, reinforced concrete structure with three floors connected by wide stairways and a recently acquired elevator for the aged and handicapped. Grey concrete walls give a somewhat sombre cast to the main foyer but this is relieved by skylights above the stairway and trailing plants which provide a contrast to the rough textured walls. The central foyer in the upper floor provides a space for social gatherings as well as exhibition space for large modern paintings, along with six other galleries.

Many of the gallery's contemporary Canadian paintings and sculptures had their roots in the Emma Lake School* and comprise a considerable portion of the permanent collection. Added to this is a growing selection of Canadian historical works, such as a number of Quebec paintings, and a small international collection.

The main floor has an art rental and gallery shop, the Members' Lounge and five galleries, along with office space. A bulletin board near the Members' Lounge displays information of use to docents, such as current art lectures in or out of the gallery, gallery openings, art-related newspaper clippings and tour schedules. Props for orientation purposes such as a flannel-board and felt shapes, texture samples, scarves and so on are found in a cabinet nearby.

The Art Education Department is housed in the basement of the building, with a ceramics room and four studio classrooms adjoining a children's exhibition gallery. The paid staff members, the Head of Art Education (Dave), his assistants and the tour co-ordinator, have offices here with docent training sessions taking place in one of the classrooms. Of the fifty volunteer female docents, age

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* Emma Lake was a summer school in Saskatchewan for professional artists in the 1950's and 1960's attended by art critic Clement Greenberg and several major New York artists.

25-55, thirty-eight are active with a smaller number taking the bulk of the tours. Some are involved with an in-school program for grades four, five and six which provides two instructional sessions at the school and a subsequent tour of the gallery. The docents are paid a nominal sum for each tour to cover the cost of parking.

Stated Philosophy of the Docent Program

In the literature, two broad statements describe the overall docent program philosophy at EAG:

1. To form an effective docent body
2. To create an appreciation and understanding of art in the general public by:

   1.1 providing free tours of the Edmonton Art Gallery to interested groups,
   1.2 encouraging an appreciation of the visual environment in general and art in particular,
   1.3 providing information of a historical, social, formal and technical nature to help the public appreciate works of art.

(General Guidelines for the Docent Program of the Edmonton Art Gallery, 1978.)

Under the heading of specific aims for art education, "developing visual awareness" and "developing an understanding of culture and art history" were listed. The

present director, Dave, who took charge in January, 1980, stated in an interview that the philosophy of the program was under revision.

After observation and elicitation during unstructured interviews, I found that Dave, the director of the docent program at EAG, sees the role of the docent as being that of discussion leader or one who helps establish an interaction between the viewer and the work of art. He feels that "one way to grow in your ideas about art is to share your thoughts with a friend or a docent who is encouraging you to speak." A phrase that he used on more than one occasion is "you don't know what you think until you speak", therefore, discussing your views about an artwork is necessary to clarify the ideas in your own mind. In order for each student to have a chance to contribute, the group should be small in size, possibly five or six persons. The thought was also expressed that factual information - biographical, anecdotal, etc., should only be interjected when the dialogue among the students seems to be waning. Dave feels an orientation in a gallery tour in the form of a film or activities related to the tour is not using the time profitably. He argues that the full forty-five minutes should be spent in the gallery interacting with and looking at the art objects since most children have little opportunity to see original works.

The Director's training not only as an artist but as a teacher was visible when he suggested that a knowledge of questioning strategies and an awareness of the needs and

interests of the students would be of value to a docent. Regarding the training of docents, the Director feels there is and should be a substantial amount of input from the docents themselves. He remarked that "standards are being imposed from within the group" and related the incident of a docent lecturing him on getting rid of the "deadwood" among the docents or those who just take the training sessions but do not give tours. He has established a Docent Council to deal with such issues. Dave also contends that the docents must have the academic freedom to give tours from their own perspective and in light of their own background and experience.

The Docent Program

A. Docent Training

At EAG the docent program operates from September to June with docent training sessions one day a week from 10:00 a.m. to 3:00 p.m. The morning session (1979-1980) consisted of slide presentations by a team of two docents on various artists, movements or works from the permanent collection. Dave argues that not only is teaching something to others an effective way to learn, but the docents feel they are actively participating in their own learning experiences and ask questions freely.

In the afternoon, there are orientations to current

exhibitions, presentations by University of Alberta professors in art history, drama and art education, materials and techniques workshops, and visits to artists' studios or private collections. Weekly meetings are held where problems are discussed and docents sign up for tours. Announcements are made regarding any art related activity locally and any literature, relevant articles from periodicals or brochures are distributed. The new docents have usually observed senior docents' tours before beginning to give tours of their own.

A brochure on the docent program states: "To become a Senior Docent usually takes two years, upon completing the basic academic and practical education with experience in giving tours to different age levels. It takes, as can be expected, years of experience to become an experienced performer. It depends on the individual and how one can convey and establish the confidence to speak in public."

B. Docent Tours

Most of the tours I observed or took myself were about one hour in length even though they are presently being advertised as lasting forty-five minutes. As mentioned in "Tour Tips" (see Appendix B), which is a typical docent program handout, docents are requested to

arrive at the gallery fifteen minutes prior to the tour. They are encouraged to be friendly, innovative and to invite group participation.

1) Observation of Tours:

The way in which a docent gives a tour seems to be the result of many factors - educational background, nationality, childhood experiences, personality, socio-economic level and the training received in the program. The influence on the docent of some of these factors is evident in the following tours.

Carol, who is trained in anthropology, gave her Grade 9 group insight into the religious and historical background concerning the Brahma and Buddha sculpture exhibition. She also tried to make connections with the students' school work. Eg.

Carol: Do you take history? Have you taken anything about the Tigris and Euphrates as the beginning of civilization? (The docent pointed to rivers on the map of India. The students shook their heads. No audible replies were heard. The docent went to move on but the teacher interjected.)

Teacher: Before we leave, can any of you guess how this was made? (The teacher indicated a relief sculpture.)

Student: A stick was pressed into it.

Student: Maybe a rock was used?

Teacher: How are these two different? (The teacher pointed to relief sculpture and sculpture in the round.)

Student: One is flat and the other sort of stands by itself.

While the docent was able to use her knowledge of different cultures to bring out important aspects of the work, she had difficulty eliciting responses from this age group. Speaking with me afterwards, she was not happy with the tour. She thought the students quite inhibited, perhaps due to the teacher's presence and her own inexperience in developing a discussion approach. Her use of taped East Indian music provided an authentic atmosphere for viewing the artwork.

Joyce, who formerly taught at the university level, indicated her knowledge of learning strategies when she reinforced certain concepts contained in the film "Discovering Composition" that was used as an orientation to a Grade 3 tour. In looking at a painting she repeated the word composition and called it "putting together things we see" then talked about how the

painting was composed. Her explanations were complex at times using vocabulary children may not have understood. The children responded but in one or two word replies. She often gave the students a sentence with one word left out which they had to supply.

Mary, an experienced docent of six years, began her afternoon by welcoming the group warmly then asking certain questions to assess the feeling and interests of the group.

Mary: Where are you from?
Have you been to this or any gallery before?
Where did you go this morning?
Are you tired?

After finding out that the Grade 6 group were from a rural area, and had left home early that morning, she began by having them sit down to view a sculpture and geared her questions to the age level and interests of the students.

Her questioning strategies indicated a knowledge of how to draw out the eight students (accompanied by the teacher) and get "learner-involvement" with the artwork.

After eliciting the differences between a 2-D and 3-D object and discussing materials used in painting and sculpture, she went through a sequence in developing the concept that art can evoke a feeling. A modern steel sculpture with bars of steel enclosing the space was used to stimulate the discussion.

A domain analysis (see page 82) of the technique revealed the following steps:

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1) Stages in Developing Concept that Art Can Evoke a Feeling:

1.1 eliciting meaning of word emotion.
1.2 having students relate what emotions they feel in a certain situation.
1.3 having students show these feelings visually.
1.4 having students tell what emotions or feelings they see in the sculpture.

Mary: What are emotions?

Students: Things like sadness.

Anger.

Fear!

Surprise.

Mary: We're going to play a game. I want you to use your finger and draw lines in the air to show me how you would feel in certain situations, O.K. Show me how you would feel if your bus broke down just as you were ready to leave!

Some students didn't participate at first until the docent urged, smiling, "Come on everybody!" The class gesticulated, some wildly. They drew wavy lines, some diagonals, some just squiggles in the air. The docent repeated this exercise with happy and angry occasions, then asked what feelings or emotions they saw in the sculpture. After asking for volunteers, she picked four boys from the eagerly raised hands. The rest of the class sat on the floor. The docent asked each boy to be a part of the sculpture.

Mary: (to first boy) Can you hold that position? Is it difficult to balance? (to second boy) Now let's see if you can take the position of this top part.

When the sculpture was assembled with all four boys, the docent discussed the balance necessary to hold that shape. She was very adept at drawing out students and let students explain fully what they meant.

Mary: It's difficult to hold those positions. Can you feel the stress in these (pointing) parts of the sculpture? (Some students giggle as students untangle themselves and go back to their places.) (referring to the metal sculpture) Do you think it's balanced?

Student: He's put extra stuff over here.

Mary: Yes, and that balances the top part.

Not all tours are successful, because of a number of factors. Some young children are tired on arriving at the gallery if they have first spent the morning downtown visiting other sites. Some groups appear to have had no preparation for the trip, or the teacher is uninterested. His or her attitude may affect the tone of the tour. For example, in one tour the teacher announced "I hate abstract art", as the group approached the first exhibit which happened to be non-representational (no reference to realistic subject matter).

Docents who have little knowledge of certain age

levels may be ill-prepared to deal with certain groups. In one group that I observed, a quiet spoken docent had a difficult time with emotionally disturbed children from a learning disabilities class. If the gallery had been aware of the nature of this class, a better tour designed to meet the needs of this group might have been planned.

C. The Goals and Philosophy of the Docents

During a year-end panel discussion regarding docent philosophy, aims and issues, several docents expressed their own objectives as being "to help the child learn to see". Others felt their main goal was to have the child feel the gallery was a place they enjoyed and would like to come to again either with a class or their families.

Four of the docents expressed or exhibited by their behaviour in giving a tour, that helping the students to realize that there are many ways to look at art or that it can be interpreted personally, was an important goal for them. Two docents felt the class should understand that realism is not necessarily the ultimate in art but that there are many other aspects to consider.

Other docents attempted to meet the needs and interests of the students and teacher through arranging with a curator to have the class see selected works of

the Group of Seven which they were studying; inquiring whether there were any particular exhibitions the group wished to see; attempting to relate the artwork to their own experience, e.g. "Does this painting look like your town?" (to a rural group visiting the gallery). All these reveal a primacy of objectives which are directly related to satisfying the children's needs.

Teaching the children to be able to identify certain artists' work, to identify certain traits in pictures, learn specified vocabulary and generally go away with some knowledge about art were other objectives noted.

A senior docent, with fifteen years experience, claimed that there is no ideal way or set formula for giving a tour, but that it must evolve from the questions and reactions of the viewers. She tries to involve the students as much as possible, encouraging them to give their opinions freely and defend their opinion with arguments or reasons. She tries to include references to line, shape, color, and texture in her tours so as to develop a sensitivity in students to the formal elements in an artwork. She has followed tour groups in other parts of Canada and Europe to improve her tour techniques and develop new methods. Art is very much a part of her life, even influencing her decisions about holidays.

During the periods over ten months that I spent in the gallery setting, docents often expressed the feeling that there should be some artworks from the permanent collection always available or perhaps on permanent exhibit. Some modern and traditional art should be on display at all times as well. Many felt that there should be some artworks that the children could feel or touch or perhaps a room where children could experience materials and textures directly. I found it difficult in my own tours with children to talk about feelings, textures, warm and cool while always reminding them not to touch and generally inhibiting their movement. Discovery and exploring through the senses should be part of a visual experience.

The Art Gallery of Ontario

The Setting

The Art Gallery of Ontario (AGO), which is located in Toronto, is a much larger institution than either the Edmonton or Hamilton galleries. An historical Toronto home called The Grange became the first permanent site for AGO. The first galleries, built in 1918, are cavernous, high-ceilinged spaces reminiscent of European galleries. The Gallery has attempted to minimize the cold, gloomy atmosphere

of these rooms by experimentally painting them in soft pinks and greens. This gives a warmer, more cheerful atmosphere.

These galleries, which are on the main floor, are hung principally with paintings from the Old Master traditions, the Impressionists, and early twentieth-century movements.

Over half of the Gallery's permanent collection is the work of Canadian artists. Paintings and sculpture from the Canadian collection are on permanent view in the four second-floor galleries of the new wing.

There have been several additions to the new gallery, the latest being the Henry Moore Sculpture Centre in 1977. Designed by the artist, this gallery has a rather cold, lunar-like atmosphere, perhaps due to the skylights and fluorescent lighting, along with the massiveness of the plaster sculptures themselves. As evidence of this, when a docent asked students how the room made them feel, the replies were "eerie", "scary" and "makes you feel small".

Four 30' x 30' orientation rooms are part of the education section which is on the lower floor of the gallery. They are equipped with cushions, stepped areas, cupboards with boxes of props, costumes, and art materials, as well as audio-visual equipment. On entering the gallery, the students go directly to the orientation rooms for activities lasting one hour, which are related to the tour.

The art education staff is probably one of the largest in Canada. Elementary, Secondary and Adult Touring staff all operate individually, and train their tour guides separately.

Docents are referred to as tour guides here. For the purposes of this study, I interacted with the Elementary Touring staff only. This group consists of a Senior Education Officer, an Assistant Education officer, five part-time paid guides and eight volunteer guides. A paid (or professional) guide and a volunteer guide usually team-teach a class of twenty to thirty students. This group is split after the orientation for a one-hour tour of the gallery.

The Philosophy of the Elementary Touring Program

While it appears there is no stated philosophy in Elementary Touring at AGO, their objectives are implicit in the brochures and publications of the art education department as well as in the views of the education officers. The tour guide program has a slightly different focus from those of the other two galleries in the study in two respects: (a) volunteer guides are trained to give thematic tours relating to specific qualities in the artworks, and (b) the volunteer guides are trained by working closely with, and modelling after professional tour guides.

Cathy, the Assistant Education Officer whom I interviewed informally, said there was no script for giving the eight thematic tours but there was a "write-up" which describes the mechanism of that program (tour). She added

that the purpose of team-teaching in the orientation phase of the tour was to establish a dialogue with the students; "to get them ready to talk or come out". To get students to respond is sometimes difficult considering the short length of time they have in the gallery. The objective of the tour is "to get the kids to interact and share ideas". The tour guide becomes the "facilitator of dialogue or communication".

A booklet from the Art Gallery of Ontario Education Branch reports that the aim of the elementary tour is:

> ... to provide children with an appreciation of the gallery collection, to stimulate curiosity and awareness towards art in the world around, and to help them discover the art within themselves... The role of the guide at all times is to stimulate discussions by posing questions and being supportive.
>
> (Education, Art Gallery of Ontario, n.d.)

The booklet further indicates the belief that children learn by doing and their discovery comes through active participation, discussion and sharing of ideas.

The "Bubbles" program, an experimental program for physically and mentally handicapped children, which was developed by the Elementary Touring staff in 1979, indicates that their philosophy includes attempting to meet the needs of all students, even those handicapped. Another program that was developed, arose out of the questions students asked concerning contemporary art, called "Why Is That Art?" This was specially designed for grades seven and eight.

Although the gallery has follow-up sheets to distribute to teachers after a tour with suggestions for activities related to the theme of the tour, these were not given out in the tours I observed.

The Elementary Touring Program

A. Guide Training:

Professional guides at AGO develop their own tour methodology in consultation with other staff members, using their university training as a theoretical base. One of the two male guides I observed during tours was a Fine Arts graduate and a practicing artist. The other had a degree in studio art plus an education degree. Both related well to the students and tried to promote a dynamic interchange of ideas within the group.

The main objective in volunteer training, Cathy, the Assistant Education Officer, indicated, was to learn "the methodology of how to give a tour and a familiarity with the art history behind the permanent collection". The guides are given "handles" on how to deal with certain works such as games and stories behind paintings which particularly appeal to children. Rembrandt's "Lady with the Lap Dog" is an example of this. They observe the professional guides giving tours, as

explained earlier, but are encouraged to use their own individual style and be natural with the children. The relationship between the professional and volunteer appeared to be that of colleagues rather than instructor-student; the volunteer having input into the development of tours also.

The eight volunteer guides were expected to take part in the program for two half-days per week, from mid-September through mid-June. This commitment consists of one half-day training and one half-day touring. In 1980-81, it is projected that twelve volunteers will be needed to meet the increasing demand for tours.

A wide range of gallery talks, films, and art history courses is available through adult education to the guides, as well as field trips to commercial galleries, foundries, printmaking and painting studios.

B. Elementary Tours

At the present time elementary tours at AGO are only given to grades four to eight, although a program for kindergarten to grade three is being developed. Some school boards book all their tours in September for a certain grade level. For example, an elementary principal in Scarborough reported that all the grade

fives in the borough of Scarborough are booked into AGO while the grade six classes go to the McMichael Conservatory. The art consultant gives a slide presentation to each class before the trip.

A choice of eight thematic tours is offered based on either a theme, a part of the Gallery collection or an exhibition. The choices are:

Sculpture/Henry Moore
Color
Portraits and Body Language
Shape Your Space
Landscape
Canadian Express
Why Is That Art?
New Vines, Veins and Vibrations

The tours are two hours long except for "New Vines, New Veins and Vibrations" which is one-and-one-half hours and is specifically designed for grades two and three. This program is now being implemented.

The first hour is spent in one of four orientation rooms, with students casually seated on cushions. Audio visual aids, such as slides, films, tape recorders, video, Polaroid cameras and lights, are used to introduce and stimulate ideas. Every student participates by either handling colored felt shapes, painting on slides to understand color, getting in stretchy bags to make shapes with their bodies, creating soundscapes, acting out portraits or joining in basic drama or movement exercises.

The second hour of the tour is spent in the galleries, where the orientation experience is applied to looking at actual works of art. The guide attempts to build on the concepts presented earlier and get the students to voice their perceptions and opinions concerning the art.

1) Observation of Tours

In the first stage of the tour, the students sat down on cushions in the orientation room after hanging up their coats and going to the washroom. The two guides, Michael (professional) and Karen (volunteer), welcomed a grade five enrichment class from London by asking questions about their trip, and plans after the tour. They usually asked if they had been to the gallery before and what they expected to see there. Karen was dressed casually in a full skirt and blouse with low heeled shoes; Michael wore a T-shirt and blue jeans.

The flexibility of approach by these two docents was continually in evidence. For the Henry Moore thematic tour, they usually began with the differences between or definitions of sculpture and painting; then asked how many students had done sculpture. From the dialogue, we can see that the guides were trying to relate art to what the students knew.

Michael: How many have done sculpture? (All hands are raised.)

Karen: Let's count how many materials we can use to make sculpture. (Hands go up.)

Students: Wood.

Plaster.

Stone.

Metal.

Michael: What materials have you used?

Students: I made a snowman.

Mud.

Clay.

Tin foil.

Michael: Any others?

Students: Popsicle sticks.

Marshmallows.

Potatoes and carrots.

Michael: What is the problem with marshmallows and potatoes and carrots?

Student: It would mold.

Michael went on to explain that they had a grass sculpture last year in the gallery. Karen asked what they thought had happened to it. (No answers.)

Michael: It died!

Michael and Karen accepted all the ideas that the children presented, encouraging participation. The dialogue continued with the idea that water in the form of a fountain can be a sculpture. After discussing how artists get their inspiration from their surroundings and from nature, Karen showed some natural objects and related them to Henry Moore's work. Holding up a broken shell, she asked: "What happens when I turn it around slowly?"

Students: Each side is different.
It changes. (The students described what happened aptly but it was difficult for the observer to write down all replies.)

Michael: What do we call the opening?

Student: Negative space.

Michael nodded and explained positive and negative space by eliciting responses from the group.

Karen passed out a box of natural objects: shells, pine cones, rocks, bones, pieces of wood, etc. with the instructions to "put an object behind your back and describe it to the rest of the group. Feel its shape and texture. A student replied saying: "It has rings, ...bumps, it's dusty, it twists to a point on top". Karen chose a student in the opposite corner of the room

to guess what the object was. After repeating the exercise a few times, Karen again held up two bones and asked students to point out the negative space. The likeness to Henry Moore's work was stressed. Most of the children participated actively by answering questions at length, although some wiggled a bit on the cushions.

Michael asked two volunteers to come up, saying that he was going to "turn them into two lumps of clay". Stretchy bags of white nylon material were placed over the boys' heads and the guides showed the students how certain feelings or emotions could be expressed through shape. One shape can influence another, for example, one can be defenseless, the other aggressive; one can protect the other which is a theme in Henry Moore's sculpture they were to watch for, Michael pointed out.

The group was divided into twos with one person being the artist and the other the material. Each had a turn at "creating a sculpture" by telling the person in the bag what to do. Moore portrays heads in a very generalized way, since he is not making a portrait of anyone. The same is true of the familiar reclining figure, a fact pointed out by Karen and Michael.

Slides of Henry Moore's sculpture were shown to give students some idea of the setting for his work, along with slides of contemporary and conceptual sculpture, such as Cristo's "Running Fence".

After stacking the cushions against one wall, Karen and Michael each took twelve students up to the gallery to see the actual art objects.

Sensitivity to the nature of the group has a high priority. The guides at AGO usually asked students what they thought the rules of conduct in the gallery were instead of telling them. There is usually some difficulty in getting all the students up to the Henry Moore Gallery, as students want to stop and look at the art on the way. The students in this group were not typical as they were an enriched or gifted class. Many of their replies were extremely perceptive and two or three sentences in length. For example, Karen sat the group down in front of a reclining figure and asked:

Karen: How does she look?

Student: She looks tense as if she is going to move.

Karen: Try it on the floor. (Some students take the pose of the figure but find it difficult to hold.)

Student: She looks tense for two reasons: (He itemizes them.) (a) It looks like she is going to get up (b) her eyes look directly out at you instead of like this. (He closes his eyes.)

Karen related the sculptures to the ideas presented in the orientation.

Karen: Why has he given her a face like this?

Student: He wants to show that she is just any woman.

Student: It isn't a portrait of her.

Karen: What do we call this pose?

Students: Lying down.

Reclining.

It looks like Chris in the bag!

Student responses were sometimes mumbled due to their fear of being wrong or being made fun of, but Karen often said: "I heard someone say..." and then tried to draw them out. Her questions were thought-provoking and often stimulated discussion.

"Why would an artist do this?"

Of the Burghers of Calais, "What do you think he is thinking?"

"Which painting do you like best?"

Of a Barbara Hepworth sculpture, "If you could touch this sculpture, do you think it would be hot or cold?"

Of a Franz Kline painting, "Can you show how you think he moved when he painted it?"

The last twenty minutes of the tour were spent comparing (e.g. Rodin's work with Henry Moore's) and looking at other types of sculpture and painting before the announcement came for the children to return to the bus.

Another thematic tour which developed out of the questions asked by students in the gallery, is called "Why Is That Art?". Robin, a professional guide, began by announcing, "We're just going to show you the artwork and we want you to tell us what you think about it." However, before the actual viewing commenced in the galleries, the students were given experiences in discussing their preconceptions, ideas and feelings about art in the orientation stage of the tour.

They looked at slides of artists' work having "good and bad" qualities, and then were asked to produce some "bad" art on 3"x3" glass plates with felt pens. They viewed them on the overhead projector. Three groups were formed using three projectors so that each student had a chance to participate and state his opinions. Robin wrote their views on a chart showing bad and good columns as each group presented their slides with reasons for their choices. Robin added to the discussion by rephrasing the responses when necessary to clarify the students' thoughts and increasing their art

vocabulary. For example, when the group was looking at a slide of a very free, painterly work, somewhat like a fingerpainting, the following interaction occurred:

Student: We think this is best.

Michael: That's interesting. One group picked this as their worst.

Student: It's all nice and squishy.

Student: It's different sort of ... (gestures by twirling his finger).

Robin: You like the looseness of it?

Student: Yeah.

Student: You could never make an exact copy of it. (Reiterating what Michael had said earlier of a painting).

Student: I can see roads.

Robin: I heard someone say you can use your imagination.

Both Robin and Michael accepted all answers of the students, sometimes nodding but usually looking directly at the student speaking. They rarely asked the students' names or used them (no name tags) but appeared to be interested in each response. When a student stated that one painting had the feeling of a circus, Robin asked the student to give reasons for his statement.

Robin: The feeling of a circus. What do you mean by that? How do you know?

Student: It's happy. There are streamers (pointing to them in the slide) and it has lots of color.

Robin: So feeling can be expressed in all these ways - color, shapes, exuberance? (Raises his eyebrows and gives a questioning look.)

During the gallery tour, Robin often began with the statement, "Does anyone like this painting?" to promote a discussion of the work. Sometimes he suggested that the artist was trying to paint a feeling but explained that "we can't see love, hate, fear; so the artist is expressing something we can't see." Sometimes Robin tried to relate the art to the students' own interests by talking about the art on record albums or comparing a painting such as Franz Kline's to the rock group Kiss, then asking them for analogies to other musical groups.

In a tour called "Body Language and Portraits", students became aware that a painting or sculpture could come alive through observing the body language displayed in it. Videotaping of students portraying different poses and acting out portraits and tableaux using costumes, are part of the orientation to the tour.

In the tour that I observed, a grade 6 class became increasingly noisy and inattentive in the last half hour of the tour. This class had come to Toronto from a rural area and had spent the morning in the activity centre, making art. Michael sat them down in the Contemporary gallery in the new wing which is a large, airy room with skylights. The quiet atmosphere subdued the group and Michael continued with some perceptual games using contemporary hard edge paintings.

C. The Goals and Philosophy of the Tour Guides

After observing tours and talking informally with the guides over a period of a week, I concluded that a major aim in their philosophy was the development of the right kinds of questions in a tour. There was a tacit feeling amongst the guides that only through proper questioning can a discussion approach evolve.

Carla, a volunteer guide who was a teacher and is now taking a Fine Arts degree, used some of the following questions:

What are the differences in the two sculptures?
What kind of feeling does this give you?
Why would anyone make a sculpture like this?
What do you notice about all these sculptures?
Why did he make one in black and white and one in color?
What do you notice about <u>this</u> sculpture?
How can you tell it is old?

These were chosen on the assumption that they require some thought and more than a one or two word reply.

Barbara, a former Montreal Museum of Fine Arts guide, remarked during lunch one day, "a guide should ask the right questions, and be more of a discussion leader." She said that Marie and Karen, the Education Officers, teach the volunteers questioning techniques.

In an interview after her tour, I asked Carla what she hoped to accomplish in a gallery tour. Carla said she "wanted to take the mystique out of art". She feels art galleries are forbidding structures and one should try to make the students more comfortable in the gallery. She wants to give students a basis on which to look at art. The orientation room activities develop rapport with the students and give them a knowledge that they can use in looking at the artwork in the galleries. The students should become aware that "every answer is right". In the tour, Carla asked students for reasons why they liked or disliked something. For example, when a boy expressed his distaste for a painting, Carla suggested, "Look at it and tell me why you don't like it." She suggested to the students that they bring their parents to the art gallery and show them some of the "little tricks" they had learned in looking at painting.

Carla felt she had talked too much in the tour that I observed. Her grade 8 group were rather inhibited and there was some difficulty in getting students to respond. To get around that, she drew upon a knowledge of the art history behind the permanent collection which was obvious on several occasions. For example, she mentioned that Rodin's "Adam" is a traditional Biblical pose arising from Greek sculpture; and concerning a modern metal sculpture, that "the artist was a young Canadian who worked in a Studebaker factory".

Robin, a professional guide who has a teacher's degree, stated that he feels the guide should "act as a catalyst between the painting and the group of kids". He likes to build up "a gridwork of understanding" which he uses as the basis of his tour. His articulate delivery and his expressive use of his hands and body during the tour ensured the attention of the students.

Karen felt her only objective in giving a tour was that it be a "fun" experience which would encourage the children to come to the gallery again. However, from the verbatim quotes of the Henry Moore tour, described in Part (b), Elementary Tours, it appeared that Karen and Michael also aimed to sensitize the student to the organic qualities inherent in Henry Moore's work. Karen's philosophy also included establishing eye contact with students and listening carefully for responses which were often inaudible.

The Art Gallery of Hamilton

The Setting

The Art Gallery of Hamilton (AGH) is located in downtown Hamilton, with three levels of parking underneath it for city centre as well as gallery use, which makes it easily accessible to the public. The gallery is a modern concrete structure, built in 1977 by the same architect responsible for Hamilton Place, a new civic arts centre. All fourteen gallery rooms have a bright, friendly atmosphere with light-colored walls and carpeting, and effective lighting fixtures. An informant described the gallery as having a "warm, lived-in feeling" due to the cedar on the walls and light carpeting.

The first two floors offer exhibition space, with the third floor having administration, and docent training facilities, and three studio classrooms. A pile of orange cushions appeared to be the only objects in the main floor orientation room which "was not used for any orientation or movement activities", a gallery employee explained.

Canadian historical paintings, contemporary Canadian, some international and European works make up the gallery's permanent collection. Like the Edmonton Art Gallery, Hamilton makes use of their fifty-six volunteer docents to meet the demand for school tours. The paid staff consists of an education officer, a secretary, an assistant programmer

and designer and a part-time teacher who assists in docent training as well as overseeing the production of a series of slide packages referred to as the "Visual Curriculum". The slides are based on the works in the permanent collection for core-curriculum use in the schools.

The Philosophy of the Docent Program

Since up-to-date art gallery education programs have evolved in Canada within the last decade, many galleries have not had time to reflect and express any clearly articulated aims. Such is the case in Toronto and Hamilton where there doesn't appear to be a stated philosophy for the docent or guide program.

From my observations, I would say that the philosophy of the program in Hamilton is that of the Education Officer, Cheryl, who has an M.A. in museology and in art history, and is in charge of training the docents and directing the program. The Visual Curriculum slide packages produced in art education are also a tacit expression of the beliefs of the staff concerning visual education and its place in the school curriculum.

Kenneth Clark (1960), in his book Looking at Pictures, presents four steps in looking at art: impact, scrutiny, recollection and renewal. Cheryl identifies with this approach using steps one and four as the main focus of her

philosophy regarding touring. She feels the docent should begin the tour with an orientation by having the students sit down in the galleries and getting to know them by discussing why artists do art and what they are going to see.

The first step in the tour is what she refers to as an impulse exercise. On first viewing the picture, one sees it as a whole and is conscious of a general impression depending on the relationship of tone, shape and color. Cheryl uses the analogy of window shopping. One sees a dress in the window and receives an overall impression of the item but when one goes into the store and examines it further, details of workmanship may be faulty, or the pattern may look different on inspection. This is the scrutiny stage, where critical faculties start to operate and the analysis of the artwork or the clothing item takes place.

In the third stage, one's senses may begin to tire so "nips of information" to keep attention focused may be necessary. In shopping, one may look at the label or cleaning instructions. In art, this would include any factual information such as details of the artist's life; techniques, and materials used; and anecdotes relating to the subject matter. (Cheryl feels this stage should not be overdone.) In order to appreciate an artwork, the Education Officer feels more time than three seconds, which is said to be the average viewing time, has to be expended on it.

Step four which brings out the students' personal relationship to the work of art is essential, Cheryl

believes. Here one becomes "saturated" with the picture. She feels very strongly that the tour must be "the kids' tour" and should focus on their perceptions and reactions, not the docent's. The docent should facilitate the experience.

In her opinion, Feldman's (1970) steps in art criticism are important but she thinks that

> "very little in terms of cognitive learning can be accomplished in 45 minutes, in a new environment, with a strange person, in a 'one shot' gallery visit. The only way you are going to get kids and teachers to learn to look is when teachers do it themselves... that is, when it becomes part of core curriculum."
>
> (Taped Interview, AGH, 1980)

She was referring to using visual material, such as slides, in the classroom, which is the real purpose of using the Visual Curriculum.

In order to get a different perspective on the goals of the docent program, I talked to another staff member who helped with the presentation of the curriculum. Using her background as an art teacher, she assisted in developing questioning strategies based on Bloom's Taxonomy (1969) and later gave several sessions to the docents to use in looking at paintings. She said Cheryl sees the Visual Curriculum as a curriculum on how to use visual materials in any subject area. When asked what she felt was the philosophy of the docent program, she replied that the docents have such a wide variety of backgrounds that they all give tours from their

own perspective, but working within the philosophy of the program as spelled out by Cheryl.

The philosophy of the docent program did not seem to include drama or movement activities, although I was told they were used for certain exhibitions. The informant said it was because their tours were mainly for grade seven and eights and that age group felt uncomfortable with this approach. The grade seven and eights were booked into the gallery by the school administration at the beginning of the year, leaving little time for other grades.

Another informant described the Education Officer as a "go-getter" and felt she trained her docents rigorously. Cheryl said she went over "what is the point of all this" two or three times a year with the docents. She said there was no literature for them but they took notes during discussions.

Docent Program

A. Docent Training

At AGH, the new docents met from September to February twice weekly in two to two-and-one-half hour sessions. Films such as Kenneth Clark's Civilization series were used for training purposes as well as visits from art historians, a drama teacher, the curators and exhibiting artists. Training in questioning strategies,

observation for one half day in a classroom and various professional development days for teachers and principals in the use of the Visual Curriculum, have given docents insight into the school system. They have considerable input into an experimental K-3 program presently being developed and hope to have teachers evaluate it after tours. At a docent meeting, the docents expressed their enthusiasm towards working with younger children.

Visits to other galleries such as AGO, the new London gallery, and the Museum of Fine Arts in Boston gave docents different perspectives on gallery programs. Viewing materials and processes in painting, printmaking and sculpture at the Dundas Valley School of Art is also part of the docent training.

The docent body, consisting of fifty-six volunteers (one male), has a number of senior, experienced docents and a beginning group, so a considerable amount of modelling takes place.

B. Docent Tours

School tours at AGH are forty-five minutes in length. As explained earlier, the orientation room is not used extensively in introducing students to the nature of the gallery's collection. It was found that the grade seven and eights who have been the prime

participants in gallery tours, find movement activities embarrassing in front of their peer group. The orientation room will be used in the K-3 program, however.

1) Observation of Tours:

Anne, a new docent, permitted me to observe her Grade 8 tour, although she said she was "inexperienced". She had the twelve students sit down in the first gallery and asked in a friendly manner about their art experiences and what they expected they were going to see. This might be considered an orientation to the gallery. Anne then used Kenneth Clark's "impact" exercise and asked each student to "go around the room and find a painting that really grabs you". After each of the students picked one out, a discussion followed. One boy said of Blair Bruce's "Phantom Hunter" that he "liked the way the artist painted the figure". Anne continued, "What does it make you think about?"

Student: That's his ghost.

Anne: How does he do that?

Student: He uses pale blue paint.

Anne asked another student what he thought, then she continued with the next painting. Her questioning

strategies concerning each painting were very brief; much briefer than Cheryl would have wished, but perhaps a measure of Anne's inexperience.

The teacher, who had just finished a painting unit with the class, was very involved in this tour and compared a painting to something a student had done saying, "See, you could add more color to the trees in your painting." The students were interested in techniques and looked at each painting carefully, sometimes quietly discussing certain aspects.

It appeared that teacher and docent had different objectives for the tour, and as it progressed, authority was relinquished by Anne to the teacher, as the next passage shows. The docent pointed out that a certain picture was done in the Impressionist style and had students stand back and look at it. She seemed to feel that students should go away with some information regarding painting styles and artists. Showing them another painting, Anne asked if they had heard of Emily Carr, then asked certain questions:

Anne: Do you like it? (Heads nod.) Do you like the feeling it has?

Student: Yeah. (Several heads nod.)

Student: We saw a film on Emily Carr.

Teacher: Her brush creates a lot of lines in that picture. The foreground is painted differently than the background. (The docent and teacher discuss it.)

Student: I thought Emily Carr painted on paper. (The teacher looks at the painting and agrees that some were done on paper.)

Anne didn't appear to be annoyed with the comments of the teacher, who made them unobtrusively. Students of this age group are often inhibited but not so this class, who involved everyone - teacher, docent and even the observer in the discussion at times.

On moving into a gallery containing large weavings, Anne again used an approach related to art history in discussing the "woven paintings". She explained that one large weaving was a triptych or work done in three parts arranged side by side. Referring to the triptych, she added:

Anne: They are to do with war and what has happened to man.
What do you see at the top?

Student: A bird.

Anne: What kind of bird? (No answer.)

Teacher: Is it a dove perhaps?

Anne: Do you get the feeling that this could be the body? (Points to shape in weaving.)

Student: This is the body and this is the hair and head. (Pointing to a textured area.)

Student: This looks like an arm.

Anne: Some artists use symbols to represent certain ideas.

Do you know anything about Surrealism?

The replies were inaudible but the group seemed fascinated with the symbols in the weaving and discussed possible meanings. Biographical details and work habits of the artist were brought out by the docent.

As the group left the gallery, one boy asked what hours the gallery was open, possibly indicating that he would like to come back. It seemed that most of the students had been to the gallery before so they were quite uninhibited in the physical setting of the gallery.

In another tour, the Grade 8 students again congregated in the orientation room after hanging up their coats. Here they were divided into two groups of fourteen each. Lynn, the docent I was to observe, was dressed in a yellow suit with comfortable shoes and appeared confident and poised. Smiling, she said "Welcome to the Art Gallery of Hamilton" and proceeded

to ask the usual questions before beginning her tour in the sculpture exhibit.

As the students crowded around, Lynn pointed out the model of the large sculpture by Kosso Eloul which sits in front of AGH. When asked how it made them feel, one student said it makes you think of a bridge. Lynn suggested that it created a tension. She added, "Can you enjoy the light and play of the shadows?" The students were extremely quiet, making very few responses.

Lynn attempted to engage their interest by relating the exhibit to the students' school work, asking what they needed to know to be able to balance the sculpture as Eloul had done. On receiving no replies, she continued - "math, trig., physics, the force of the wind. The things you learn in school that you sometimes feel aren't of much use to you."

> Lynn: What makes Kosso Eloul so famous? (No replies.) He is able to complement the architecture of today. This is sculpture of the 1980's.

Lynn talks about Stonehenge and compares it to Eloul's sculpture. Pointing to a large photograph of his sculpture, she remarks: "Isn't it wonderful? He made it to celebrate an occasion - London's birthday."

The school's vice-principal, who was along on the tour, attempted to draw out the students by remarking: "Talking about Stonehenge, what examples of sculptures that other civilizations have left behind can you think of?" The group suggested the pyramids, Mayan temples, and King Tut. The docent reiterated that these (Eloul's) sculptures would be a record of our civilization in 200 years.

Up to this point in the tour, the students had either given monosyllabic replies or had not responded at all. They were very serious and listened attentively to the docent who spoke knowledgeably and established eye contact with them. She introduced an exhibit by Richard Cooke, an Ontario artist, with some of the following statements, although not sequentially:

> "This is a contemporary show dealing with the nude. This artist wants to leave a statement behind of his work... He puts tape on the form to show this is not reality. Have you tried shading and highlights in your work?"

The vice-principal added a little humour to relax everyone: "Bill said he couldn't relate to the sculpture. Maybe he can relate to these better!" (Nudes.) Everyone laughed.

Lynn's desire to create a dynamic atmosphere led her to urge everyone to move on, saying she wanted to cover the whole gallery. In the European collection,

she explained that these were the artists who influenced Canadian painting and showed the evolution of realism to increasing abstraction. Her comments were:

> "We see that this picture is still carefully done. Here the artist is expressing himself more - more life and energy shown. Have you tried different types of painting? Two or three students said yes and some nodded.

Lynn's informational approach was frequently in use. As a lead-in to one picture, she used the following questions:

Lynn:	Look at the tag. Would you read it to us please?
Student:	1860.
Lynn:	What does that make you think of?
Student:	People coming to Canada.
Lynn:	Why did they come?
Student:	So they could go to the church they wanted.
Lynn:	This is a picture of Martin Luther. (She explained the Reformation briefly.)

In the Canadian collection, Lynn gave a thimble history of Canadian art by showing that religious art came first, then topographical painters, followed by wealthy people who wanted portraits of themselves.

On leaving the gallery at the end of the forty-five minutes, one student asked about a painting of Niagara Falls that was badly cracked. Lynn's interest in the various activities of a gallery was evident in her ability to explain the process of restoration and her comment that being a restorer was a good occupation with a growing future.

The comments above were from observations of two tours with only one age group - grade eight classes. Some docents feel it might be better to have younger classes booked into the gallery.

C. The Philosophy of the Docents

In speaking with Lynn after the above tour, she professed that her purposes in giving a tour were to help the children really learn to see. She feels we take looking or seeing for granted but that we "can't see the forest for the trees". During the tour, she remarked to the class that "to appreciate, we have to look with our eyes and to look we have to think". Judging by her tour, she obviously wants the children to

go away with knowledge about certain historical aspects of art. She asked such questions as "What hobbies do you have?", indicating she feels the docent should try to relate the artwork to the students' experiences.

Anne also tried to accomplish this in her tour. She did not express any specific objectives other than that the students should have a good experience in the gallery. Neither docent mentioned Cheryl's four steps in looking at art which she adapted from Kenneth Clark.

"To teach the children to look at paintings knowledgeably" was the aim expressed by one docent giving tours. Another docent felt her objective was not to have the students just "walk and gawk" but to involve them in the artwork. She felt the children should have fun and enjoy the gallery so that they would come back. Several expressed this view as being important and added that it was important "to make art gallery going a part of their life style", especially with the older students.

During a noon meeting in preparation for K-3 tours, the docents were excitedly discussing and preparing props or materials that could be used in giving tours. One docent reminded the group that "the 'game' of using all these props could become more important than the kids who were involved in the tour". She felt the main focus should be to make connections with the art.

Summary

All three situations show some lack of congruence between stated aims and current practices. These findings are surface manifestations of a complex pattern of influences and situational variables which are analysed in the next chapter.

CHAPTER IV

ANALYZING THE DATA

Introduction

Merely noting discrepancies between stated official philosophies and the unofficial beliefs of docents would not by itself be particularly helpful to the reader who wishes to understand the dynamics of docent programs within the public gallery structure. Motivations and expectations are in part, a product of the situation in which they are developed and expressed. The intent of this chapter is to examine some of the situational variables uncovered in the course of data-gathering, with a view to showing how their interconnections affect docent behaviour.

The data were analysed using Spradley's (1980) Developmental Research Sequence Method yielding the results described in this chapter. The term data analysis refers to the techniques used to make sense out of the many pages of recorded statements and behaviours in one's field notes. Bogdan and Taylor (1975) define it as "a process which

entails an effort to formally identify themes and to construct hypotheses (ideas) as they are suggested by data and an attempt to demonstrate support for those themes and hypotheses".

Spradley (1980) sees analysis of any kind as "a systematic examination of something to determine its parts, the relationship among parts and their relationship to the whole". It is a search to discover cultural patterns. In qualitative research, it is necessary to analyse fieldnotes after each period of fieldwork in order to look for recurring themes or patterns. One wishes to avoid imposing categories from outside that create order; instead, to discover them in the data itself. The goal is to employ methods of analysis that discover the meaning system in the organization. While data analysis is an ongoing process in this type of research, it is during the post-fieldwork stage that one enters the intensive analysis stage. At this point, all the available data are read through carefully to test the themes and ideas already developed.

In this study, I have used Spradley's (1980) three kinds of ethnographic analyses:

(1) domain analysis
(2) taxonomic analysis
(3) componential analysis.

Analysis of fieldnotes is the first step in going beyond a mere description of a social group and trying to discover

the cultural meaning in an observation. One must define the parts or elements of cultural meaning called cultural domains and then determine how they are organized. This is called domain analysis. Every culture creates a myriad of categories or domains by taking unique things and classifying them together. Domains are made up of three basic elements: cover term, included terms and semantic relationship.

In observing art gallery tours, I looked for terms which appeared to be "cognitively salient" or recurring frequently and these became cover terms for certain domains. For example, docent is a cover term for a domain from my data.

DOMAIN	
DOCENT	Cover term
is a kind of	Semantic relationship
discussion leader teacher lecturer questioner disciplinarian tutor	Included terms

The included terms are the names for all the smaller categories inside the domain, such as discussion leader, teacher, lecturer, questioner, disciplinarian and tutor. The

semantic relationship, "is a kind of", is important for discovering cultural domains. We can see that the two categories (discussion leader, docent) are linked by the semantic relationship. The function of this relationship which operates on the general principle of inclusion, is to define included terms by placing them inside the cultural domain.

Analysis of Data on EAG, AGO and AGH

Domain Analysis

I began the analysis by reading over my fieldnotes looking for names for things (cover terms), using the semantic relationship "is a kind of" as a starter. Since these cover terms are sometimes embedded in the data, I used a domain analysis worksheet which helped to visualize the structure of each domain (Figure 1). Domain analysis not only helps to identify cultural categories but gives one an overview of the organization being studied. Spradley's nine universal semantic relationships are listed in Figure 2 using examples from this study. The search was repeated using each new semantic relationship.

The following domains were realized from observations at EAG, although the lists are not exhaustive:

FIGURE 1. Domain Analysis Worksheet

1. Semantic Relationship: _____

2. Form: _____

3. Example: _____

_____

Included Terms	Semantic Relationship	Cover Term

FIGURE 2. Adaptation of Spradley's Nine Universal Semantic Relationships

RELATIONSHIP	FORM	EXAMPLE
1. Strict Inclusion	X is a kind of Y	An art history lecture (is a kind of) docent training session.
2. Spatial	X is a place in Y	Classroom A (is a place in) the Edmonton Art Gallery.
3. Cause-Effect	X is a result of Y	The realization that art can be interpreted personally (is a result of) encouragement by a docent.
4. Rationale	X is a reason for doing Y	To focus on the attributes of 2D and 3D art-work (is a reason for) comparing painting with sculpture.
5. Location-For-Action	X is a place for doing Y	The bulletin board (is a place for) pinning articles of interest to the docents.
6. Function	X is used for Y	The taperecorder (is used for) providing background music for special exhibitions.
7. Means-End	X is a way to do Y	Giving an example (is a way to) explain a term.
8. Attribution	X is an attribution of Y (characteristics)	Friendliness is an attribute of a docent.
9. Sequence	X is a step (stage) in Y	Walking around a sculpture (is a step in) understanding 3 dimensionality.

X is a kind of Y

kinds of docents
kinds of explanations
kinds of training
kinds of problems
kinds of groups
kinds of reactions
kinds of orientations
kinds of questions
kinds of tours
kinds of body language

X is a way to Y

ways to increase awareness
ways to increase dialogue
ways to encourage response
ways to meet the students' needs
ways to bring out points in a discussion
ways to give students confidence in expressing their ideas
ways to keep the attention of the students
ways to show differences and similarities
ways to teach about art
ways to show art can evoke feelings
ways to increase the students' art knowledge

X is a stage in Y

stages in giving tours
stages in becoming a docent
stages in teaching children about art

X is a characteristic of Y

characteristics of docents
characteristics of teachers
characteristics of certain age groups
characteristics of urban and rural children

Taxonomic Analysis

The next step in the D.R.S. method was to choose several domains on which to focus observations related to the research problem stated earlier in this study.

The following domains and structural questions were formulated which were kept in mind during observations at all three galleries:

DOMAIN	STRUCTURAL QUESTION
Kinds of stated art gallery philosophies	What are the kinds of stated art gallery philosophies?
Kinds of docents	What are all the kinds of docents?
Ways of training docents	What are all the ways in which docents are trained?
Kinds of tours	What are all the kinds of tours?
Stages in a tour	What are all the stages in a tour?

By focussing on these selected domains, the in-depth investigation provided material for domain organization. Taxonomies were constructed for two of these domains by doing a taxonomic analysis. A taxonomy is a set of categories based on a single semantic relationship differing from a cultural domain in that it reveals the relationships among all the included terms. It shows subsets and the way they

are related to the whole. An outline type taxonomy is shown in Figure 3 with a diagram type in Figure 4.

Since analysis was an ongoing procedure, the structural questions were repeated and more included terms were added after making focussed observation and interviewing informants.

Componential Analysis

This type of analysis refers to the systematic search for units of meaning associated with cultural categories. The attributes or components of meaning can be represented in a chart known as a paradigm. This information can be verified through repeated observations and interviews.

In order to discover differences in these attributes, it was necessary to ask questions based on the dissimilarities that exist among the terms in each domain. Up until now, I have focussed on similarities in searching for cultural meaning but now one may ask: How are all these things different? The contrast questions result in differences called dimensions of contrast. For example, in "stages in a tour", a contrast question might be: What is the difference between (b) the introduction to the gallery and (c) the orientation? The discovery of this dimension of contrast became the basis for making selective observations of other tours in the gallery. The answer might be that the orientation activities

FIGURE 3. Taxonomy of Kinds of Docents

Kinds of Docents

A. Discussion Leader

B. Lecturer

C. Tutor

D. Information Sharer

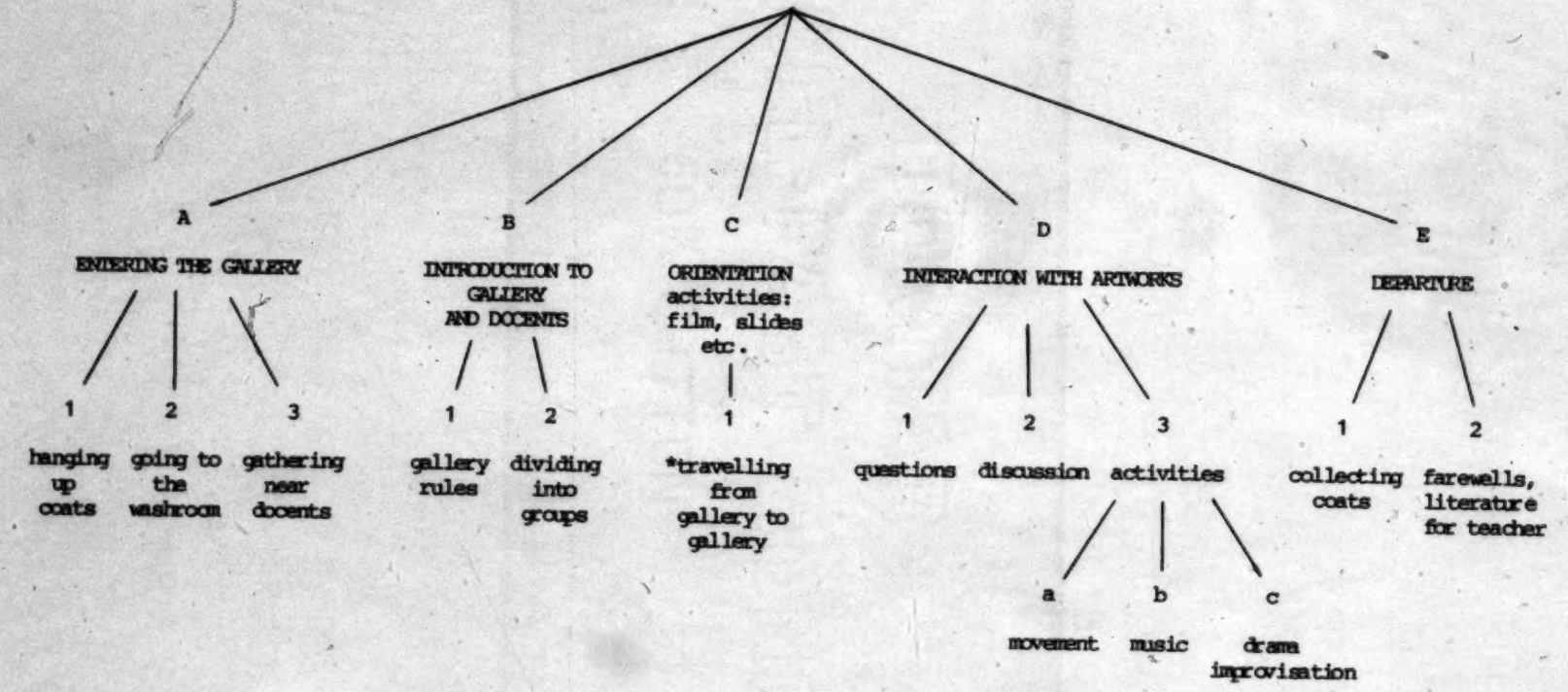
   a) Biographical details
   b) Anecdotes
   c) Art history
   d) Techniques, materials

E. Question-answerer

F. Teacher

   a) Teaches
   b) Disciplines

FIGURE 4. Taxonomy of Stages in an Art Gallery Tour



* occurs throughout tour

usually include objects other than just the people involved while the introduction stage does not. Depending on the gallery where the tour was observed, there could be several dimensions of contrast.

The data from selective observations were then organized to represent the contrasts discovered in a componential analysis.

I have shown the dimensions of contrast present in "kinds of tours" at EAG, AGO, and AGH in the form of a paradigm (Figure 5). This information is based on a certain number of observations evident to the observer at that time (Spring 1980). Some of the items such as group size vary according to the situation.

Contrasts and Similarities in EAG, AGO and AGH

The last step in analyzing the data is to move from in-depth ethnographic analysis back to a more holistic view. It has been shown that the Art Gallery of Hamilton and the Edmonton Art Gallery are similar structures in that they are both modern, reinforced concrete buildings built within the last decade. Both have modern, well-lit spaces with educational facilities. They also have approximately the same educational staff and volunteer docent body.

The Art Gallery of Ontario differs in that it is a much larger gallery and has both old and new spaces. The four orientation rooms, compared to one in Hamilton and none in

FIGURE 5. Paradigm for Kinds of Tours

KINDS OF TOURS	DIMENSIONS OF CONTRAST		
	Edmonton Art Gallery	Art Gallery of Ontario	Art Gallery of Hamilton
Has K-3 Tours	Yes	Beginning a program	Beginning a program
Has 4-12 Tours	Yes	Yes	Yes
Attempts to Complement School Curriculum	No	Highschool only	Yes
Has Orientation Room	No	Yes	Yes, but not used for this purpose
Length of Tour	45 mins. - 1 hr.	2 hrs.	45 mins.
Type of Tour: Thematic, Group Discussion, Lecture, Question-answer	Group discussion, question-answer*	Thematic, group discussion, question-answer	Group discussion, question-answer
Nature of Collection	Mainly Canadian contemporary, non-representational	Contemporary, Henry Moore, large Canadian permanent collection	Canadian contemporary, Canadian historical
Uses Multi-Sensory Approach	No	Somewhat	No
Uses Resources Other than Art Objects	Sometimes	Yes	Yes, with new K-3 program
Uses Drama or Movement	Sometimes	Yes	Not usually
Group Size	7-8	10-15	10-15
Tours Booked by School Board not Teacher	No	Yes, often	Yes, usually

* In question-answer type of tours the docent asks a question and the student gives a monosyllabic or short reply as opposed to a more lengthy reply in a discussion tour.

Edmonton, indicate the large school population that AGO serves.

The kind of permanent collection each gallery has affects the type of tour given, the training of the docents, and even the philosophy of the docent program in some measure. At AGO, the large Canadian collection, as well as the Henry Moore Sculpture Centre, has prompted the education staff to devise thematic tours using a tour methodology with which professional and volunteer staff are comfortable.

EAG's collection is recent. Also, the present director's predisposition is toward color field or New York School art, thus the docents at the gallery are dealing mainly with contemporary artworks. The senior or experienced docents have had unique training in that many can recall slide lectures or talks from such well known artists as Anthony Caro, Michael Steiner, Jack Bush and Jules Olitski. Karen Wilkin, a "Greenbergian scholar" and former curator who trained the docents, also had a large part in producing docents knowledgeable about abstract expressionism or New York School art. One docent reported that she was much more comfortable in talking about non-objective art as opposed to more representational work. Terry Fenton, the Director of EAG, is also credited by the docents with giving insightful and proficient orientations to many of the exhibitions.

In the tours I observed at AGH, the docents appeared to have in-depth knowledge concerning traditional work as well as modern work. The impulse exercise, which the Education

Officer feels is the main jumping-off point of the tour, is used with any type of artwork.

In docent training, the volunteers at AGH do not follow an experienced docent to learn the tour methodology as they do at AGO and EAG. All three galleries have weekly training sessions and use other members of the gallery staff for part of their training.

At AGO and EAG, the institutional aims cited in the literature as part of their stated philosophy are similar. However, the statement "to form an effective docent body" quoted in the philosophy of the EAG program could be described more as a practical aim than a belief.

Dave, Cathy and Cheryl, docent program directors at the three galleries, all saw the docent as fulfilling a similar function in the gallery tour. At AGO, the guide is expected to be the "facilitator of dialogue or communication" in getting the children to interact and share ideas about the art. Cheryl, at AGH, felt the job of the docent is "to probe the viewer with questions that make you look". She suggested that the docent should instigate the discussion about the art object but the students should direct it; "it is the kids' tour, not the docent's". Dave saw the role of the docent as being that of discussion leader or one who helps establish an interaction between the viewer and the work of art. Obviously, none of these galleries saw the tour in a lecture or an information-giving function.

Both AGO and AGH had from ten to fifteen students in their tour groups while the number at EAG was more like seven or eight. Dave believed the number of children should be even lower, five or six ideally, in order that each member of the group had a chance to respond.

Dave, Cheryl and Cathy differed in their view of the orientation stage in a tour. Dave felt that the main portion of the tour should be spent in viewing that unique resource of the gallery, the original art; and that orientation should be included only if more time were available. Since EAG's tour is only forty-five minutes to one hour in length, he felt showing a film or similar activity took up too much of that time.

Cheryl suggested the docent do a brief "getting to know you" orientation in the gallery before beginning the tour. At AGO, a full hour was spent in the orientation room in preparation for the tour of the artwork.

Other dimensions of contrast were shown in the paradigm "Kinds of Tours" (Figure 5) and were discussed under the heading Componential Analysis earlier in this chapter.

One of the main aims of this study was to show how docents, working within the framework of the gallery philosophy, accommodate to or reconcile differences between their priorities and those of the gallery.

At EAG, there are both broad institutionalized aims stated in the literature and those of the newly appointed program director which are contradictory. One institutional

aim is "to create an appreciation and understanding of art in the general public by providing information of an historical, social, formal and technical nature to help the public appreciate works of art". Yet Dave, the program director, believes that factual material such as biographical and historical information should only be interjected when dialogue among the students seems to be waning. Since this latter mode of operation is as yet not formalized in written form, it is not surprising that docents at EAG are unclear on which course to follow. Many docents seem aware of the program director's philosophy and attempt to carry out these aims. For example, the docents do provide tours with only seven or eight individuals in them, giving each child a greater chance to respond. But failing to follow Dave's precept meant that Carol (p. 37) found that she fell back on lecturing or giving too much factual information when she was unable to elicit responses from her adolescent group. Joyce showed a film as an orientation activity the day of her tour (p. 38) since exhibitions were changing that day, thus negating Dave's preferred strategy of using all the tour time to look at the artworks.

Some docents, such as Carol, accommodated to the institutional aims of EAG by "providing information of a historical, social, formal and technical nature" as when Carol attempted to give the students insight into the background of the Brahma and Buddha sculpture exhibition (p. 37). But EAG's philosophy is so vague and the director's

aims so contradict those stated in the literature, that they really provide little direction for the docents.

While Kenneth Clark provides a role model for AGH's stated philosophy, the docents appeared to deviate from it in that only one instance of the use of Clark's (1960) impact or impulse exercise was noted. Also, both docents spent very little time viewing each painting as the Director would have wished, but seemed to want to "cover the whole gallery" as Lynn stated. More than just "nips of information" were presented in the way of factual information in both tours, yet none of the docents interviewed mentioned Cheryl's four steps in looking at art (viz. Clark) which seemed to be the basis of AGH tour philosophy.

At AGO, the docents' philosophy conformed to the stated philosophy in that their tour program was of a more prescriptive nature, being based on thematic tours of work on permanent display. The professional and volunteer guides also developed the tours which meant a greater familiarity with their objectives. They stressed good questioning strategies, as was evident in their tours (p. 61). However, even at AGO, where the gallery philosophy is that the tour guide be a "facilitator of dialogue or communication" whose role is to stimulate discussion, there was evidence that guides tended to do too much talking. Carla, a volunteer guide taking a Fine Arts degree, suggested in a follow-up interview that she had talked too much perhaps because of the reticence of her grade nine tour group and/or her enthusiasm for art history.

The present philosophies of these three galleries are so nebulous that they present no problem for the docents. The problem is that there is no real problem in this study. The docents can safely give tours to accommodate their own priorities since they have so few directives.

CHAPTER V

SUMMARY, RESTATING THE PROPOSITIONS, CONCLUSIONS AND DISCUSSION OF THE FINDINGS

Summary of the Study

This study attempted to show how the docents adapted to or reconciled the differences existing between their own philosophy and the stated philosophy of the art gallery program. The conduct of school tours in three Canadian art galleries was the vehicle used to provide observations and data from which to draw relevant conclusions.

Participant observation, a qualitative research technique, was used in the data collection based on the ethographic methods outlined by Spradley (1980) in his Developmental Research Sequence Method. I attempted to get at the "meaning system" and group dynamics which were evident in the tour by giving detailed verbatim accounts of the interaction as well as describing the gestures and body language used.

This study took place over a ten-month period, September 1979 to June 1980, beginning with enrollment in the docent training program at the Edmonton Art Gallery. By participating in the organization I was to observe, I experienced the same reactions and concerns of the docent, thus receiving insight into the training and tour-philosophy of a docent.

Observations were first undertaken at EAG by viewing four docent training sessions and three gallery tours. At AGO, four complete two hour tours were recorded in addition to interview time. At AGH, one docent training session and two tours were added to the data along with interviews with gallery staff. After visiting Toronto and Hamilton for ten days, three additional tours were observed in Edmonton and several docent meetings were attended to fill in gaps in the data and reaffirm the initial observations. Condensed notes were taken on the spot and subsequently rewritten in expanded form immediately following the tour. Interviews were conducted with docents, whenever the opportunity arose, to determine their objectives and philosophy.

In order to define the philosophy of each program, which wasn't clear in the literature, lengthy interviews were tape-recorded with the education officer in each gallery. Information was elicited through the use of preplanned descriptive questions. Informants who might provide another perspective were also interviewed as a cross-check.

The three major kinds of ethnographic analyses: (1) domain, (2) taxonomic, (3) componential, were conducted in sequence. Much of the data yielded in the taxonomic analysis and the componential analysis is recorded in the taxonomies (Figures 2, 3 and 4) and paradigm (Figure 5) presented in this study.

Restating the Propositions

Four initial propositions were stated concerning the operation of docent programs. In light of the investigation carried out in this study, these may now be re-examined and, if necessary, modified. Proposition One, in its initial form, read:

> The objectives of the docent program will be dependent on the philosophy developed by the gallery.

In light of what was discovered in the course of this study, Proposition One might more accurately be restated as follows:

> (1) The objectives of the docent program will be dependent mainly upon the philosophy of the director of the program.

The program directors in the three galleries were influential in defining the objectives of the programs in

varying degrees. Since the docents are volunteers with differing backgrounds at EAG and AGH, it is understandable that professionally trained directors take a leading role in setting the philosophy. At AGO, the professional guides help develop the program, thus influencing its aims and goals somewhat.

As there is no stated philosophy in Elementary Touring at AGO, it was excerpted from gallery publications and interviews with the assistant education officer, in the absence of her senior. The senior education officer may have a slightly different perspective on the program than her assistant.

At AGH, the docent philosophy was based on the verbally expressed views of the education officer as there was no written statement in the literature. The production of a Visual Curriculum for use in the schools indicates the need to involve teachers in gallery programs.

The docent program philosophy at EAG seems to be that of its new director with in-put from the docents. Though there is a stated philosophy in the program literature, its stated objectives seem to be broad institutionalized aims which lack real direction.

In its initial form, Proposition Two read:

> The goals and philosophy of the docent program will be congruent with the goals and philosophy held by selected docents.

Investigation reveals that it may more accurately reflect actual situations if it is rephrased as follows:

> (2) The varied background and training of the docents can be accommodated within the currently highly generalized aims of docent programs.

The training of docents in all three galleries was based mainly on tour methodology, art history, techniques and processes, and at AGO a knowledge of their permanent art collection. Little reference was made to art education theory, perceptual styles or the needs of the students and teacher. Some knowledge of schools and children should be expected of anyone completing a docent training program.

Proposition Three originally read:

> If (2) is false, then the background and training of the docents will be sufficient to enable them to adapt their personal philosophy to that of the docent program.

Restated, it takes the following form:

> (3) The goals and philosophy of the docent program will be congruent with the goals and philosophy held by selected docents only if the program philosophy is made known to the docents in training.

How are the aims of the program communicated to the docents? At AGO, professional guides develop the thematic

tours in conjunction with the volunteers so the volunteer guides are aware of the objectives of the tour. The volunteers also learn the tour methodology by observing and team-teaching with the professionals where they see these aims carried out. A gallery publication describes the learning experience and the role of the guide in the program. From observation during tours, it is obvious that the guides concur with the program philosophy.

At AGH, the program philosophy is made known to the docents through the dynamic personality of the Education Officer. Her tour objectives were based on Kenneth Clark's book Looking at Pictures (1960). She feels the docent must adapt to the needs of the group. She believes a process must be taught whereby people can look at art from their own knowledge and experience. The limited observation of two tours made it difficult to assess whether the docent's philosophy was congruent with that of the program philosophy. Anne did use the impulse exercise described in the gallery approach but also included much informational material in the form of art history. The second tour was essentially a lecture tour, although very competently carried out.

On enrolling as a docent at EAG, I received a packet of literature concerning the docent program which described the content of the training program and its general aims. Training sessions, given by senior docents and the program

director made one aware of the approach taken in tours. At a later date, the director gave a slide presentation on gallery programs and defined his own philosophy of gallery education. Most of the docents appeared to agree with this approach where other factors didn't interfere.

Proposition Four originally read:

> The docents will be able to carry out their school tours within the framework of the stated philosophy of the docent program.

It is now rephrased as follows:

> (4) The extent to which the docents are able to carry out their school tours is attributable to their knowledge of schools and children, rather than to a knowledge of the stated philosophy of the docent program.

Observations of tours at all three galleries confirm the importance of the docents' ability to relate to children.

Restated, Proposition Four has indicated that there is little difficulty for the docent who wishes to operate within the docent program's philosophy while maximizing the benefits of personal background, training and knowledge of children and the classroom situation. Knowing about the needs and interests of different age-groups would help in keeping the

children's attention and getting them to respond to the artwork. The type of class, e.g. gifted, slow-learner, hard-of-hearing, may mean that a certain tour tactic should be used. A grade eight class of self-conscious adolescents may be much harder to draw out in a discussion than a group of eight year olds.

Conclusions and Discussion

The Art Gallery Tour as an Event

The Art Gallery of Ontario, the Art Gallery of Hamilton and the Edmonton Art Gallery appear to have similar goals and philosophies based on my perceptions of the events observed during this study. While all three galleries believe in a discussion-based, personal discovery approach to tours, many docents in actuality reverted to almost an informational, lecture tour when difficulties arose. For example, when a tour group was composed of adolescents, grade 7 or 8, it was no longer "cool" for the individual to give a personal or emotional response to the artwork in front of his peer group. In this case, the docent found it difficult to draw out the students and develop a dialogue, or to use any movement or drama techniques to illuminate the art. One group was overly

tired, having visited other sites first, and experienced "perception fatigue", that is, their senses were saturated from prolonged looking. The group was inattentive and did not participate in the tour wholeheartedly, so the docent tended to do most of the talking.

Poor response or behavior may be the result of lack of preparation in the classroom for the visit, or certain preconceived ideas about art on the part of the students. Also, teacher attitudes may affect the tone of the tour. Some docents leaned heavily on their knowledge of art history and resorted to lecturing when they were unable to engage the children in discussing the art. From analysing my own reactions as a docent, I feel there is a tendency to want to fill in any gaps or lulls in the dialogue with information for fear of losing the interest of the group or letting boredom set in.

Role of the Docent

One of the main factors affecting the success of a tour is the capability of the docent. What factors produce an effective docent? I feel that experience in giving tours is more significant than the educational level or background experiences of the individual. A warm, energetic personality, plus training, and experience seems to produce a docent who is able to communicate effectively and elicit responses

from the viewer. Along with these qualities, go a consuming passion for art and a sincere interest in children.

A docent's training is unique in that it is primarily on-the-job training and includes close and continuing contact with the art objects. The orientations to travelling exhibits given by knowledgeable directors and curators, slide talks by visiting critics and artists, and visits to artists' studios result in an exceptional type of program. It is unavailable to practicing teachers or to most university students because of the time commitment involved.

However, a weakness in the program is its lack of art education content and learning theory. Since children in the gallery are in a learning environment, docents should be aware of the needs and abilities of the different groups with which they deal. In order to understand where their clientele come from, some knowledge of schools and the curriculum is essential. Many docents would be interested in reading about the nature of perception and how introducing children to visual experiences will sharpen their perceptions. The basic steps in art criticism (Feldman, 1970; Smith, 1968) might also provide insight into a method of <u>how</u> to look and <u>what</u> to look for, as well. This is not to say that the docents should be given lectures on the critical process but merely to sensitize them to the need for questioning techniques that will help children to respond with answers that take the form of describing, analyzing or explaining what they see. This would get away from what Dave

at EAG calls the "verbal workbook approach"; having children give one word responses to docent-conceived questions.

At EAG the docents seem particularly adept at explicating or helping children relate to nonobjective contemporary art such as abstract expressionism, color field painting or constructivist sculpture. This is accomplished by the use of questioning techniques, eliciting feelings about a work and heightening their awareness through contrast with representational art. The size of the tour group (7-8) at EAG means that each child has a chance to respond personally. The children experience the physical sensations of sculpture kinesthetically by depicting points of tension weight with their bodies and showing patterns of movement. One docent said she felt more comfortable talking about a Jack Bush painting than a Cornelius Kreighoff, which is not usually the case. Because there are no permanently installed exhibitions at EAG, the docents must continually develop their own techniques to deal with the incoming shows and a certain air of spontaneity and discovery is always evident in their tours.

This spontaneity is not so evident at AGO as the guides become bored with the repetition of the thematic tours. Interestingly, even Henry Moore's work in the end elicited a jaded response from docents who had to deal with the same material, time after time.

A sequential series of activities presented in the orientation room at AGO develops rapport with the student,

expands his concept of art and develops a visual awareness evident in the student response while touring the gallery. The guides at AGO seem aware of Marsh's (1980) modeling of the proper questions to ask in that they appear to ask evocative and thought-provoking questions such as,

> Why would an artist paint something like this?
> What can you tell me about this person?
> How do you know that he is feeling unhappy?
> What is the difference between this painting and that painting?

The guides are warm and supportive of students when they give unclear or incomplete replies. They tend to draw them out and give them confidence to respond freely. They try to relate the art gallery experience to the students' own concerns and interests. For example, the students were asked what musical groups could be compared to a Franz Kline (abstract impressionist) painting, or to a calmer hard-edge work. In explaining a bronze cast, the guide compared it to a hollow Easter rabbit. Concepts introduced in the orientation stage were continually built upon and referred to during the gallery tour.

Although Elementary Touring had prepared follow-up sheets for teachers to use in the classroom after a gallery visit, these were not given out after school tours. One guide felt they needed revising. Another said, "The teachers don't use them anyway." I felt the suggestion sheets were rather good and would help to bridge the gap between the

gallery and the school, making the visit more meaningful. An example of the follow-up sheet appears as Appendix A.

The docents at AGH appeared to have a more difficult task in that their "captive" audience consisted mainly of grade seven and eight classes, at that time. As explained earlier, this meant it was harder to develop an interaction in the group with the artwork. However, the docents appeared to be adaptable and sensitive to the needs of each group. Plans are currently underway to have younger elementary students booked into the gallery each year. Cheryl, the Program Director, feels that if teachers can learn to use slides of the art collection to teach history, English and math then they will teach the "focussing in" on an artwork which will be of immense value when the students ultimately visit the art gallery. The Visual Curriculum program has not yet been evaluated by teachers or gallery personnel however.

The Role of the Gallery in the Community

If art galleries are to aid in the development of critical consciousness in the community; to teach people how to 'read' visual phenomena in their environment, then they must try to arrive at a solid philosophical foundation for their programs. For schools to make use of the gallery as a resource, the teacher has to have knowledge of its aims and objectives. When public funds are allocated to provide

educational programs for schools and the general public, the gallery has an obligation to state its position clearly.

A question which arises out of this study of docent programs is, how significant are art gallery school tours in light of the overall objectives of visual education in the schools and in the community at large?

The Alberta Department of Education Elementary Art Curriculum Guide (1969) states that "children should learn to appreciate paintings, sculpture and architecture as a reflection of the ideas and beliefs of a society." (p. 39). It further states that they must be helped to develop perception and discrimination of art forms through looking and seeing and through understanding and developing feelings about what is seen.

Art galleries have original artworks and a trained staff to assist classroom teachers in attaining this goal, but the problem seems to be making teachers aware of these resources. The guide lists several art needs of the child, three of which might be met directly through the activities involved in a docent-guided gallery tour. These needs are expressed as follows:

1) Experiences in examining with hand and eye many different paintings, drawings, sculptures or crafts.

2) Opportunities to talk about what he sees and what others see in these works.

3) Opportunities to talk about the different ways artists express themselves (p. 39).

While the failure to make use of the resources of the art gallery is laid on the shoulders of the teacher in the literature, he/she has many problems with which to cope: the cost of buses for transportation, arranging for accompanying parents, planning for supervision in his or her absence, as well as planning for the trip to make best use of the time expended. Teachers may be unfamiliar with the gallery setting and feel their authoritative role has been usurped in "tagging along" behind the docent. If the teacher has preconceived objectives in mind in visiting the gallery and these were not met, he/she may feel disillusioned with the whole visit.

Some docents feel the teacher has not made adequate preparations for the visit, but they are often unaware of the pressures of the teacher's role and fail to realize that art is only one of the eight or nine subjects for which an elementary teacher is responsible. In these days of increasing accountability in the classroom, the core curriculum subjects take precedence over art, which occupies a small part of the total teaching time. Also with the lack of a clear statement of objectives on the part of the gallery, one cannot blame the teacher for not making "proper" (whatever that is) preparations.

If the school gallery visit is to achieve its maximum effect, then there must be increased communication between the two institutions. A teacher who has told her class to "be quiet" and listen to the docent when they visit the

gallery does so because she has not been informed of the docent's objectives. In the same way, a docent may not understand what needs the teacher and students have in visiting the gallery, or what connections to make with the school curriculum.

One museum program reports:

> "We are now directing our attention to teacher training, though we are aware that we must be trained by the teachers at the same time that we train them."
>
> (Newsom and Silver, 1978, p. 298)

In 1978-79, education students at the University of Alberta became involved in an in-school program at the Edmonton Art Gallery. They presented information on the gallery and its exhibitions to the children at school, conducted gallery tours and then did follow-up activities in the classroom. This would seem a good direction to take, since these same students will soon be in the classroom and will be then already familiar with art gallery education.

Recommendations

In discussions with art gallery personnel and reading the literature during fieldwork, I became aware that there is a gap in what the schools and the art gallery see as art

education. This being the case, it would seem necessary for both parties to have opportunities to discuss their views and concerns. This is starting to happen as a result of regional and national arts conferences, which art gallery educators now attend, although teachers are usually only able to attend weekend conferences.

Inservices and tours of the gallery for teachers would help make them more comfortable in the gallery setting and give them personal experience in looking at art. The gallery staff could develop materials for preparation and follow-up activities for school visits jointly with teachers to mesh their expectations more closely with that of the art gallery. Only when teachers themselves have learned to read objects visually and to appreciate the connections that can be made with the classroom, can they make full educational use of the gallery visit.

Slide presentations by gallery educators or docents could be given at Teacher Centers or by personal contact with the schools. This would also serve the purpose of having museum personnel become familiar with schools and learn something more of the institutional conditions and restraints that shape the way teachers carry on their work.

The art gallery needs to study their clientele and to recognize special needs of certain age groups and develop suitable tour methods for them. EAG and AGH could follow

AGO's lead in developing a space where young children could manipulate objects, feel tactile surfaces and develop their perceptual skills. Movement or drama activities could also take place here. Children could be introduced to certain concepts which would then be enlarged upon during the tour of the gallery.

One of the problems in implementing extensive changes in gallery/school programs is the lack of trained staff. A gallery/school coordinator who is informed about both school curricula as well as the nature of the art gallery would be a valuable addition to the staff. This person would work closely with the school and art gallery to implement some of the aforementioned suggestions. This staff member would become aware of the aims of art programs in the schools, such as the Edmonton Public Schools' new art curriculum Ways of Seeing, which is just being implemented. Area Four, the final section is called "Ways of Seeing Art Forms" in which investigations into the nature of painting, printmaking, sculpture, photography, etc. are suggested. Surely the cooperative effort of both school and gallery would enhance this program greatly.

A gallery/school coordinator could also help the docents to understand that the teacher, as well as the children must be given a friendly welcome to the art gallery, a feeling of acceptance, and a part in the tour. Teachers, of course, need to realize that it is the children's tour and not be obtrusive.

Along with the need for school/museum cooperative programs and the reassessment of gallery philosophies is the need for an evaluation of existing school tour programs. This might be a self-evaluation by docents and by teachers who use the gallery's services. Teacher training programs should also include contact with, and a knowledge of museum programs. Ideally, students could train as docents thus broadening their understanding of art and developing an awareness of the gallery's philosophy.

Some museum educators (EAG, AGO) professed during interviews to being skeptical about multisensory approaches to art gallery tours such as Susan Sollin's (1972) or the Imaginarium program from the Carnegie Institute in Pittsburgh (1980). These programs emphasize a full array of sensory and empathic responses from the viewer. Some gallery educators feel that these exercises detract from rather than enhance the art objects by not concentrating fully on the art form.

On attending the Alberta Culture Imaginarium II Workshop in June (1980), I felt that the activity was more applicable to developing arts integrated activities in the schools than in an approach for looking at art in museums, since the art became secondary to the movement, sound, and dance.

Further research into the dynamics of tours and into the measurement and facilitation of learning in the museum environment should be undertaken. Screven (1974) feels that little is known about the museum visitor, what happens to him or how to go about helping him to relate productively to the

museum resources. Most art educators see "technological gadgetry" as being out of place in the art gallery preferring a self-discovery approach for most visitors. But new visitor-exhibit interaction systems must be viewed open-mindedly, if emerging museum education programs are to explore all avenues in their quest for more effective programs.

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APPENDIX A

This is an example of a handout for teachers of follow-up suggestions for use after a tour of the Henry Moore Sculpture Center at AGO.

On the Bus

Notice the shapes in the environment - from the hard-edge quality of city shapes to the softer lines and edges of shapes in nature. For example: (a) geometric shapes (triangles, rectangles, circles, etc...) and (b) natural shapes (clouds, flowers, shrubs, rocks, etc...).

At this point, you've been looking for solid shapes. Now look for spaces in between the shapes (negative space) - e.g. spaces between people, in tunnels, bridges, MacDonald's sign, etc... Pick out two shapes side by side such as buildings. Look at the space between them and notice how it changes as you pass by.

Now think about texture. Count the number of rough surfaces you can see, e.g. brick building, bark, gravel road, etc... Count smooth surfaces, e.g. glass buildings, polished steel, etc... Find any surface that looks rough, but feels soft, or that looks smooth but feels rough, e.g. cement, grass, asphalt, etc...

In the Classroom

Make a collection of various natural objects, such as stones, bones, shells, bark, etc... Look for a variety in size, shape and texture. Extend your collection by exploring the variety of man-made textures around you.

Experiment making shapes in different materials, e.g. clay, plaster, plasticine, styrofoam, soap, papier mache, etc... Try to create a variety in texture, shape and negative space.

In the Gym

Makes shapes out of your bodies in the gym, e.g. a low, heavy shape; change to a tall, light one; start low and grow very tall; become various shapes, e.g. an aggressive, soaring or twisted shape, etc. Working in pairs, create interesting shapes concentrating on the space between your bodies (negative space).

The knit bags which are used in this programme can also be used extensively in gym or art class in studies of shapes or movement.

Project or Field Trips

Find ten different things that could be sculpture, e.g. handlebars, driftwood, stones, garbage, pile of logs, garden tools, etc... Record the different shapes that you find by drawing, photographing, writing poetry or prose, or even by acting them out. Make a collection of your discoveries and mount a display in the classroom.

Search out natural forms in the landscape which could resemble sculptures. You might find these forms in city ravines, and parks, the Toronto Islands, river areas, etc. Again, record your discoveries by drawing, photographing, etc.

APPENDIX B

T-O-U-R T-I-P-S

ARRIVING AT THE GALLERY...

Please arrive at The Edmonton Art Gallery fifteen minutes prior to the tour. This will help you feel organized enough to review information about your group, discuss logistics with other docents and verify that the exhibitions within the galleries you wish to use, are still available.

Do your homework! Familiarize yourself with the exhibitions and the type of tour requested.

Do wear your name tags ..... please!

BEAR IN MIND -- ENTHUSIASM IS CONTAGIOUS...

If you are enthusiastic in your approach, your group will respond accordingly.

Establish rapport quickly.

A warm welcome starts a tour out on the right track.

Encourage a friendly atmosphere of discussion.

Try to avoid formal techniques.

COMMUNICATE -- IT'S GREAT TO RELATE -- TRY IT!!!

Your audience is the most important element of a tour.

Each audience has different needs and interests. Discussion with the group and attentiveness to their response is the best guide in determining the relevance and effectiveness of your tour.

If the visitors show interest in a display that you may personally dislike, do not discourage them -- on the contrary -- accept their interest. Be open to any new idea or question which may present itself while on tour.

Encourage group participation. Everyone should feel their ideas are important. For example: "What do you think?" "Do you agree with him/her?" "How do you feel about that?" etc.

A word of caution ... TOO MANY QUESTIONS CAN BE BORING.

Avoid "dead-end" questions - those with 'yes' or 'no' answers.

FLEXIBILITY -- THE ONLY WAY TO BE...

Every group is a challenge. Use inventiveness in adopting tour approaches... (but different methods to different age levels).

Do not feel uncomfortable with your own lack of knowledge. Do not be afraid to say, "I am sorry, I don't know." Suggest that the individual research the question on his own or write down a question/comment at the end of the tour.

ADDITIONAL NOTES...

* A sense of humour must be maintained -- after all it is one of your most valuable assets!

* Evaluate your tour afterwards...it will help you to improve your technique and will make each tour more enjoyable for you as well as for your visitors.